

May 1864

Wm. Smith

Smith

Worcester, Big...

THE
Willis S. Smith

NEW YORK

GLEE AND CHORUS BOOK:

CONTAINING

A VARIETY OF GLEES AND PART SONGS, ARRANGEMENTS FROM OPERAS,
AND A SELECTION OF THE MOST USEFUL CHORUSES,

ADAPTED ESPECIALLY TO

MUSICAL CONVENTIONS AND ASSOCIATIONS, AND ADVANCED SINGING CLASSES.

BY WM. B. BRADBURY.

NEW YORK:
PUBLISHED BY MASON BROTHERS.

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CHICAGO: ROOT & CADY.

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1848
The Journal of a young man
The Journal of a young man
The Journal of a young man

no study in your school, friends & mark again. He said

the Journal with your friends
I am so glad you have written a good
when I have left by my hall,
I will be instructed in 1848!

With your school friends
I have of the book in the
I am so glad you have written a good
I am so glad you have written a good
I am so glad you have written a good
I am so glad you have written a good

I am so glad you have written a good
I am so glad you have written a good

I am so glad you have written a good
I am so glad you have written a good

I am so glad you have written a good
I am so glad you have written a good



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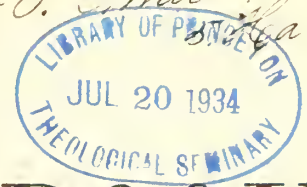
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P R E F A C E .

A WORK embracing a great variety of popular Glee, Part Songs, Opera, and other brilliant Choruses, attractive, and not too difficult for the majority of singers, has long been needed. To meet the frequent calls for such a work, the NEW YORK GLEE AND CHORUS BOOK is now presented to the Musical Public.

SOCIAL MUSIC is beginning to be appreciated in this country; and if authors, teachers, and singers generally, will select such, and such only as is really good, improving and elevating, as well as interesting and attractive, free from vulgarity or puerility, the universal introduction of social music will prove a rich blessing. The practice of good Glee, Part Songs, and Choruses, is one of life's real pleasures, a "joy that addeth no sorrow." It improves the voice by giving it greater flexibility, facilitates musical reading by its rapidity and attractiveness, while the pleasurable emotions arising from it lighten and cheer the heart, and thus prepare one for the sterner duties of life.

W. L. B.

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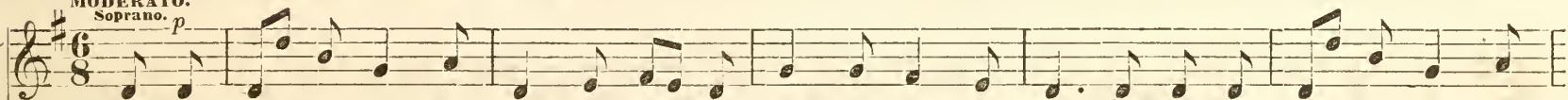
W. S. Smith

THE NEW YORK GLEE AND CHORUS BOOK.

WHEN THE EVENING SHADES ARE FALLING.

ARRANGED FROM FRANZ ABT.

MODERATO.
Soprano. *p*



1. When the eve-ning shades are fall - ing Soft - ly o'er the world a - round, On a rock the wa - ry
2. From the cliffs, and from the for - ests, From the fens and cop - pice, come All the wand'ring flocks to -

Alto. *p*



Tenor. *p*



3. Then might all the sad, for - sak - en, All the heav - y - la - den, hear, And of sin and sor - row

Base. *p*



WHEN THE EVENING SHADES ARE FALLING. (CONTINUED.)

1. herdsman Blows his horn of syl - van sound; And the stray - - - ing sheep and lamb - kins, Scat - tered
 2. - ge - ther, At the note that calls them home; Would! some an - - gel from the heav - ens, On yon

3. wea - ry, Drop their bur - dens, and draw near; All the wan - - - d'ring flock o - bey - ing, From each

1. wide - ly, far and near, Raise the harm - - - less head to lis - ten, Pleased the well-known sound to
 2. moun - tain top might stand, Summoning . . . the wea - ry wan - d'ers, Scattered wide o'er sea and

3. cline and land should come, All the con - - - trite, all the hum - ble, Rest - ing safe in heaven their

WHEN THE EVENING SHADES ARE FALLING. (CONCLUDED.)

1. near. *pp* *Dim. and Ritard.* Ah! ah! ah! ah!

1. hear, Pleased the well - known sound to hear, Pleased the well - - - known sound . . . to
 2. land, Scat - tered wide o'er sea and land, Scat - - - tered wide . . . o'er sea . . . and
 3. home, Rest - ing safe in heaven, their home, Rest - - - ing safe . . . in heaven, . . . their

pp *Dim. and Ritard.*

Ah! ah!

Slower and softer to the end.

ah! ah!

1. hear, . . . Yes! pleased . . . the well - - - known to . . . to hear. . . .
 2. land, . . . Yes! scat - - - - - tered wide . . . o'er sea . . . and land. . . .
 3. home, . . . Yes! rest - - - - - ing safe . . . in heaven, . . . their home. . . .

ah! ah! ah! ah!

MODERATO.
Soprano. *mf*

1. How glow the tall ice-peaks like mol - ten gold In the sun's bright part - ing rays; . . How spreads the green vale like a

Alto. *mf*

Tenor. *mf*

1. How glow the tall ice-peaks like mol - ten gold In the sun's bright part - ing rays; How spreads the green vale like a

Base. *mf*

1. ver - dant sea, To court the long, lin - ger - ing gaze; Sweet swells . . the home - ward shep - herd's songs, . . As

mf

1. ver - dant sea, To court the long, lin - ger - ing gaze; Sweet swells the home - ward shep - herd's song, As float - ing

mf

* This beautiful glee was presented by the author to the editor of this work during his sojourn in Switzerland. It was performed at Bern, Switzerland, at the great Prize Musical Festival, led by the author himself. We had travelled day and night to be present at this great festival, and the performance of this glee alone would have been a sufficient reward for all our trouble. We can never forget the thrilling effect it produced. Many finely trained choirs had been singing for prizes, and there was some doubt as to whom the first prize should be awarded, but at the performance of this all doubt was removed, and the honor was conferred upon FRANZ ABT'S choir.

O SWITZERLAND, THOU ART SO FAIR. (CONCLUDED.)

1. float - ing far on the air, And all . . things, all things seem to say, O SWIT-ZER-LAND, thou art so

1. far on the air, And all . . things, all things seem to say, O SWIT-ZER-LAND, thou art so

As float - ing far on the air, . . . And all things, all things seem to say, &c.

1. fair, so fair, so fair, O SWIT-ZER-LAND, thou art so fair.

1. fair, so fair, so fair, O SWIT-ZER-LAND, thou art so fair.

2. So rushing, so boldly the waterfall,
With its leaping whirl and sweep,
As foaming and dashing it onward pours,
Till lost in the far rolling deep;
While purling sweet the silyer brook,
In murmurs pleasant to hear,
All join the general song of praise—
O SWITZERLAND, thou art so fair.
3. Yes, noble and lovely is SWITZERLAND,
Her high Alps are freedom's throne,
While honor and kindness from sire to son,
In each humble cottage are known;
So sound aloud my swelling song,
And fill the pure mountain air,
Let every echo join the cry—
O SWITZERLAND, thou art so fair.

HAIL COLUMBIA. NATIONAL SONG.

ALLA MARCIA.

Soprano *f*.

1. * Hail, Co-lum-bia! hap-py land! Hail, ye he-roes, heavn-born band! Who fought and bled in Freedom's cause, Who fought and bled in

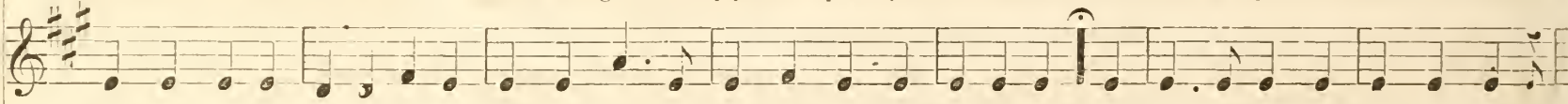
Alto.

Tenor. *f*.

2. Immor-tal pa-triots! rise once more; D-fend your rights, defend your shore; Let no rude foe with im-pious hand, Let no rude foe with

Base. *f*.

1. Freedom's cause, And when the storm of war was gone, En-joyed the peace your val-or won; Let In-de-pen-dence be our boast,



2. im-pious hand, In-vade the shrine where sa-cred lies, Of toil and blood, the well-earned prize; While off'ring peace, sin-cere and just, In



* The small notes are for the second stanza.

HAIL COLUMBIA. (CONCLUDED.)

1. ev - er mind-ful what it cost, Ev - er grate-ful for the prize, Let its al - tar reach the skies. Firm, u - ni - ted,

2. Heaven we place a man - ly trust, That truth and jus - tice will pre - vail, And ev - ery scheme of bon - dage fail. Firm, u - ni - ted,

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in the key of A major (three sharps) and 2/4 time. The lyrics are printed below the vocal line, with two verses. The first verse ends with a comma, and the second verse ends with a period. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

1. let us be, Ral - lying round our lib - er - ty; As a band of bro - thers joined, Peace and safe - ty we shall find.

2. let us be, Ral - lying round our lib - er - ty; As a band of bro - thers joined, Peace and safe - ty we shall find.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are identical to the first system. The piano accompaniment concludes with a final cadence, marked by a double bar line and repeat dots.

GOOD MORNING. ECHO SONG,

pp *pp* *pp* *pp* *pp*

Soprano. ♯

1. This beau-ti-ful morn, so bright and clear, Smiles o-ver the lawn our hearts to cheer, Smiles
 2. The birds of the for-est join in song, The flocks and the herds still graze a-long, The

Alto.

Tenor. *f* *f* *f* *f*

3. The moun-tain and hills are crowned with light, The sun is a-ris-ing clear and bright, The

Base.

pp *ff* *ff* *ff*

1. o-ver the lawn our hearts to cheer. Good morn - - - ing, good morn - ing.
 2. flocks and the herds still graze a-long. Good morn - - - ing, good morn - ing.

3. sun is a-ris-ing clear and bright. Good morn - ing, good morn - ing, good morn - ing.

* Care should be taken to sing the Soprano "echo" passages very softly.

Tenor.

1. Come, Bas-so, let's be - gin;
2. Of joys for ev - er flown,

And Fan and Kate chime in.
Fond i - dols o - ver - thrown.

Base.

1. Come, boys, and sound your A,
2. We'll sing of days gone by,

While Jane shall join our lay,
Of friends that ear - ly die, The
If

1. Breathe o'er the song a - gain. When Tre - bles both u - nite To join the joy - ous strain.
2. Joy's ro - ses cease to bloom, Hope's cheer-ing, glow - ing beam Shines brightly through the gloom.

1. Bass and Ten - or light, When Tre - bles both u - nite To swell the joy - ous strain.
2. life may dark - ly seem, Hope's cheer-ing, glow-ing beam Shines brightly through the gloom.

CHORUS.

Soprano.

2. Then come, boys, sound your A, Come, Bas - so, let's be - gin, While Jane shall join our lay, And Fan and Kate chime in, La,

Alto.

Tenor.

1. Then come, boys, sound your A, Come, Bas - so, let's be - gin, While Jane shall join our lay, And Fan and Kate chime in, La,

Base.

chime in . . .

1. la la la la la la la, la la la la la la la, la la la la la la la, Come, sound your A.

2. la la la la la la la, la la la la la la la, la la la la la la la, Come, sound your A.

THE TRAVELLER.

MUSIC BY W. B. B.

Soprano. *mf*

1. The sun shines bright, the skies are blue, The fields are bright with spark-ling dew; The

Alto. *p*

Tenor. *p*

1. The sun shines bright, the skies are blue, The fields are bright with sparkling dew;

Base. *p*

1. traveller turns from town and tower, And treads with joy the woodland bower, And treads with joy the wood-

1. The traveller turns from town and tower, And treads with joy the woodland bower, And treads with joy the wood-

1. . . . land bower.

1. . . . land bower, And treads with joy the woodland bower.

bower.

2. His heart speaks forth in joyful sound,
While heaven and earth are smiling round;
The farewell tears have ceased to flow,
While nature's charms around him glow.
3. When wild birds sing to ease his pain,
Can he refuse to join the strain?
No; while their song of thanks they raise,
He joins in his Creator's praise.
4. When travel-worn, or spent with heat,
He seeks repose and calm retreat;
He finds a bed, a cup, a chair,
A home, a welcome everywhere.

FIRST QUARTETT OR CHORUS.

ARRANGED FOR THIS WORK FROM A SONG BY G. LINLEY.

Soprano. f

1. O hear . . me, pret - ty Swiss, Come, roam . . the world with me; . . Where grandeur shines, . and wealth can
2. That sim - - ple wreath of flowers, O, care - - - less-ly throw by; . . And thou shalt wear . . a dia-mond

Alto. pp

Tenor. pp

1. O hear me, pret - ty Swiss, Come roam, come roam the world with me, Where gran-deur shines and
2. That sim - ple wreath of flowers, O care-less-ly throw by, throw by, And thou shalt wear a

Base. pp

SECOND QUARTETT OR CHORUS.

1. make, A par - - - a - dise for thee. No! no! . . . I love the moun-tain-rill, . . . These
2. crown, More daz - - - ling to the eye. No! no! . . . that crown is not so bright, . . . As

pp

pp

1. wealth can make A par - a - dise for thee. No! no! she loves the moun - tain,
2. dia - mond crown, More daz - ling to the eye. No! no! that crown is not so

pp

1. bar-ren cliffs, . . and for-est green, More dear . . . to me the flower-clad hills, . . The val-ley where my cot is
 2. yon-der glo - - rious sun I see, . . That bathes . . in gold each tow'ring hight, . . And wakes each morn new joy in

pp *Ritard.*

1. rills, These bar - ren cliffs, and for - ests green; More dear to her the flower-clad hills, Her cot is
 2. bright As yon - der glo - rious sun I see. That bathes in joy each tow' - ring hight, New joys to

pp *Ritard.*

FIRST QUARTETT OR CHORUS.

1. seen. But come with me, . . . and thou shalt share . . . A pal - - ace bright and fair. No! no!
 2. me. But here thy charms . . . un-seen will fade, . . . O, fly . . with me, sweet maid.

ALL. Allegro.

1. seen. Yes, come with me, and thou shalt share A pal - - ace bright and fair. No! no!
 2. me. Yes, here thy charms un-seen shall fade, O, fly . . with me, sweet maid.

THE SWISS GIRL. (CONCLUDED.)

1. no! the mer-ry Swiss girl, con - tent - ed here to stay, Cares not for wealth and hon - ors, while she sings her mountain

2. no! the mer-ry Swiss girl, con - tent - ed here to stay, Thinks not of youth and beau - ty, while she sings her mountain

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics written below it. The second and third staves are the right-hand piano accompaniment, and the fourth staff is the left-hand piano accompaniment. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes.

1. lay. La la la la la la la, la la la la la la, la la la la la la, la la la la.

2. lay. La la la la la la la, la la la la la la, la la la la la la, la la la la.

The second system of the musical score also consists of four staves. The top staff is the vocal line, with lyrics written below it. The second and third staves are the right-hand piano accompaniment, and the fourth staff is the left-hand piano accompaniment. The music continues with a similar accompaniment pattern as the first system.

THE PIC-NIC WALTZ.

WALTZ MOVEMENT.

Soprano.

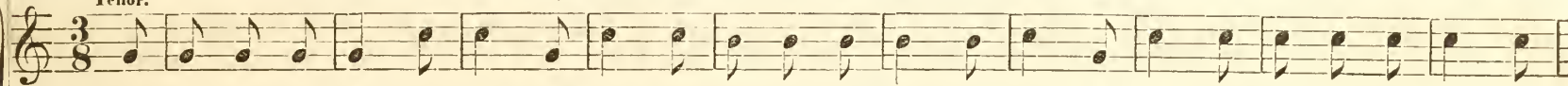


1. O come to the grove with me, with me, Where gayly the hours ad-vance, advance; O come with a foot - step
D. C. La la la la la, la la, la la, &c.

Alto.



Tenor.



2. Here spring with its ear - ly green, its green, And summer with all its flowers, its flowers, In beauti - ful dress is
D. C. La la la la la, la la, la la, &c.

Base.



FINE.

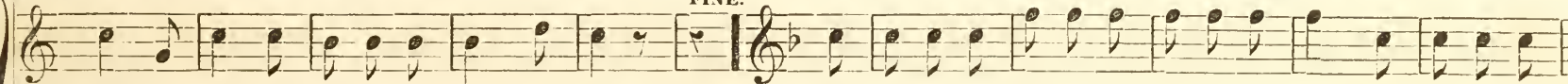


1. light and free, And join in the fes - tive dance, the dance. Around and above us pure melo - dy floats, While voices that

FINE.

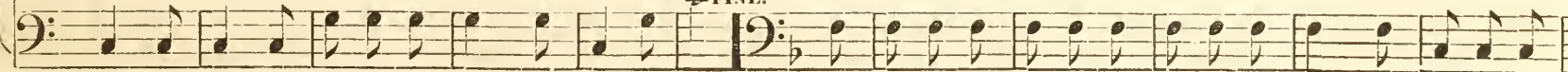


FINE.



2. seen, is seen, All over fair nature's bowers, her bowers. Around and above us pure melo - dy floats, While voices that

FINE.



1. love us repeat the soft notes, No storm-clouds are darkling the sports of the free, But all here is sparkling in beauty and thee.

2. love us repeat the soft notes, No storm-clouds are darkling the sports of the free, But all here is sparkling in beauty and thee.

"WILL YOU GO?" THE PROMENADE. OPERA CHORUS.

WRITTEN AND ARRANGED FOR THIS WORK FROM PLOTOW.

INTRODUCTION^a—to be sung after the first eight measures of the accompaniment have been played. First time, TENOR and SOPRANO; second time, BASS and ALTO.

RECITANDO.

T. & S. Rid - ing, walk - ing, run - ning, danc - ing, Gay - ly sing - ing, gay - ly prancing, To the meadows, to the meadows, To the meadows now they go.
B. & A. Talk - ing, laugh - ing, jump - ing, screaming, Full of youthful vi - gor gleaming, In their fa - ces, In their fa - ces, In their fa - ces as they sing.

Play eight Measures as a Symphony.

"WILL YOU GO?" (CONCLUDED.)

CHORUS. *First time commence pp, and steadily increase to the repeat. Second time sing f or ff, always staccato,*
BRILLIANTE. Soprano.

1. Fresh the air, Flow - ers fair, Green the trees, Cool the breeze, Will you go? Will you go? Yes or no, Yes or no.
 D. C. Do not wait, Do not prate, Do not linger Till too late, Will you go? Will you go? Yes or no, Yes or no.
 Alto.

Tenor.

2. Rain-drops glance, Young leaves dance On the bough, Whis-p'ring low, Will you go? Will you go? Yes or no, Yes or no.
 3. Swift the brooks, Thro' the nooks, Glide a - long, With their song, Will you go? Will you go? Yes or no, Yes or no.
 Base.

Repeat Sva. FINE.

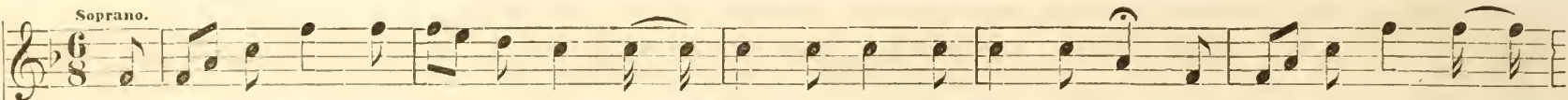
1. Na - ture wakes, Win - ter breaks, Warming hearts that glow with truth; Hail to thee, Joy - ous, free, Em - blem true of joy - ous youth.

2. Hear the song Of the throng, Ring - ing sweet - ly thro' the grove; All a - wake, All par - take, All with youth - ful glee and love.
 3. Hear them sing Of the spring, How the mer - ry voi - ces ring; All a - wake, All par - take, All with youth - ful glee and love.

SVA. FINE.

SLEIGH-RIDE GLEE,*

Soprano.



1. The snow, the snow, the flee - cy snow, And the bells so full of glee, of glee, Bring out the bay and the
 2. Here's Sue, and Nell, and Kate, and Bell, With their ringing, mer - ry laugh, ha, ha! Of harmless mirth there shall

Alto.



Tenor.



3. As fair our girls as snow - y pearls, That gleam in the clear moonlight, moonlight, There's time to doze in

Base.



1. dap - ple gray, And a sleigh - ing go with me, with me, And a sleigh - ing go with me.
 2. be no dearth, So to night we'll free - ly quaff, ha, ha! So to - night we'll free - ly quaff.



3. life's dull prose, We've its po - et - ry to - night, to - night, We've its po - et - ry to - night.



* To be sung VIVACE, with an Accompaniment of BELLES.

SLEIGH-RIDE GLEE. (CONCLUDED.)

1st time *pp.* 2d time *ff.*

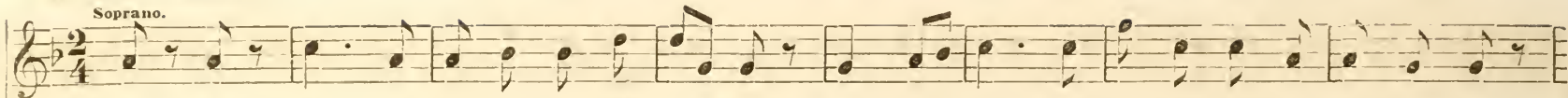
Then jin - gle, jin - gle, jing, let the sleigh-bells ring, As swift-ly we glide a - long, Our

hearts keep time to the mer - ry chime, While our voi - ces swell the song, swell the song.

jing, keep time to the mer - ry chime, While our voi - ces swell the song, swell the song.

ALLEGRO. SPRIGHTLY

Soprano.

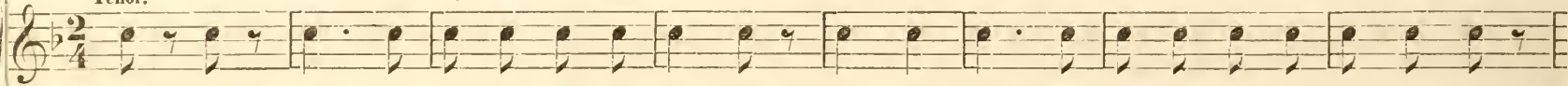


1. Wake! wake! wake! for this is sweet May morning, All are hap - py, all are liap - py, bright and gay;

Alto.



Tenor.



2. Wake! wake! wake! and pick the ear - ly vio - lets, Sol will soon, will soon with-in your win-dow peep;

Base.



1. Wake! wake! wake! the rob - ins all are sing - ing, All but you are prais - ing, prais - ing May.



2. Each young leaf - let is a - wake and stir - ring, May - morn shines too bright, too bright for sleep.



1. Wake! wake! wake! the trees are gay - ly wav - ing, Beck - 'ning us with outstretched arms of ev - er - green;

2. Wake! wake! wake! for this is sweet May - morning, All are hap - py, all are hap - py, bright and gay;

Ritard.

f

Ritard.

f

Ritard.

f

Ritard.

1. Come, help, find young co - lumbines and vio - lets, Sweet young flowers to crown our May - day Queen.

2. Wake! wake! wake! the rob - ins now are sing - ing, All but you are praising, praising May.

Tempo.

Tempo.

Tempo.

Soprano.

In sum - mer's cool shade, how de - light-ful to sit; In win - ter, how so - cial when few friends are

Alto.

Tenor.

Base.

In sum - mer's cool shade, how de - light-ful to sit; In win - ter, how so - cial when few friends are

met; In au - tumn, ripe fruits our pal - ates re - gale; In spring, we de - light in the

met; In au - tumn, ripe fruits our pal - ates re - gale; the

In spring we de - light in the

ALLEGRO.

blos - somed sweet vale ; . . In spring we de - light in the blossomed sweet vale. Each

blos - somed sweet vale ; In spring we de - light in the blossomed sweet vale. Each

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "blos - somed sweet vale ; . . In spring we de - light in the blossomed sweet vale. Each". The bottom three staves are piano accompaniment, with the first two staves in treble clef and the third in bass clef. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

sea - son has pleasure and blessing in store, Be con - tent, and be cheer - ful, and wish for no more, For

sea - son has pleasure and blessing in store, Be con - tent, and be cheer - ful, and wish for no more, For

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics "sea - son has pleasure and blessing in store, Be con - tent, and be cheer - ful, and wish for no more, For". The bottom three staves are piano accompaniment, with the first two staves in treble clef and the third in bass clef. The piano part continues the rhythmic accompaniment from the first system.

THE BEST TIME TO SING. (CONTINUED.)

know the best time to be hap-py and sing, Is summer, *pp* 'Tis sum-mer and win-ter, and
pp
 is autumn,
 know the best time to be hap-py and sing, Is winter, *pp* 'Tis sum-mer and win-ter, and
 Is spring, 'Tis spring, 'tis spring, 'tis
 au - tumn and spring, *p* 'Tis sum - mer and win - ter, and au - tumn and spring, For know the best time to be
 For know the best time is
 au - tumn and spring, *p* 'Tis sum - mer and win - ter, and au - tumn and spring, Is sum - - mer, to be
 spring, 'Tis spring, 'tis spring, 'tis spring, For know the best time to be

hap - py and sing, Is summer and win-ter, and au - tumn and spring, 'Tis sum-mer and win - ter, and
 au - - - tumn, Is sum - mer,
 hap - py and sing, Is summer and win-ter, and au - tumn and spring, 'Tis sum-mer and win - ter, and
 'Tis win - - - ter, 'tis au - tumn and spring,

au-tumn and spring, 'Tis summer and win-ter, and au-tumn and spring, 'Tis summer and spring.
 'Tis autumn, 'tis au - tumn and spring.
 au-tumn and spring, 'Tis summer and win-ter, and au-tumn and spring, 'Tis summer and spring.
 'Tis win-ter, 'Tis win - ter and spring.

Soprano.

1. A dain - ty plant is the I - vy green, That creepeth o'er ru - ins old, . . Of
 2. Fast he steal-eth, tho' he wears no wings, And a staunch old heart has he, . . How

Alto.

Tenor.

3. Whole ages have fled, and their works de - cayed, And na - tions have scat - tered been, . But the

Base.

1. right choice food are his meals, I ween, In his cell so lone and cold; The wall must be crumbled, the
 2. closely he twin-eth, how closely he clings To his friend, the huge oak tree! And sly-ly he trail-eth a-

3. stout old I - vy shall nev - er fade, From its hale and heart-y green; The brave old plant in its



1. stones de-cayed, To . pleasure his dain - ty whim, And the molder - ing dust that years have made Is a
 2. - long the ground, And his leaves he gen - tly waves, As he joy - ous - ly hugs and crowdeth round The .



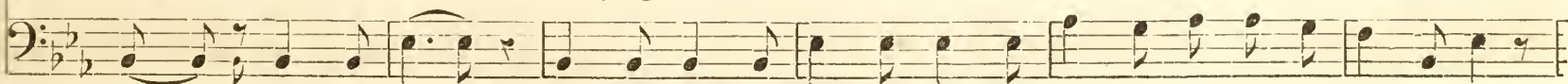
3. lone - ly days, Shall fatten up - on the past; For the state - liest build - ing man can raise Is the



1. mer - ry meal for him— Creeping where no life is seen, A rare old plant is the I - vy green,
 2. mold of dead men's graves— Creeping where no life is seen, &c.



3. I - vy's food at last— Creeping where no life is seen, A rare old plant is the I - vy green,



THE IVY GREEN. (CONCLUDED.)

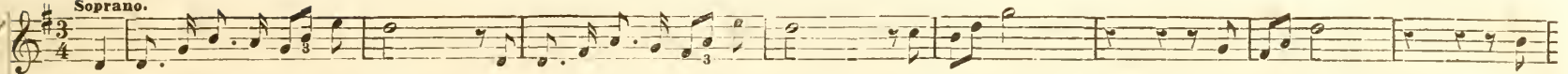
Creeping where no life is seen, A rare old plant is the I - vy green, Creeping where no life is seen, A
 Creep - ing, Creep - ing,
 Creep - ing, Creep - ing, A rare old plant is the I - vy green, Creeping, Creeping,
 Creeping where no life, &c.

rare old plant is the I - vy green. Creeping where no life is seen, A rare old plant is the I - vy green.
 Creeping where no life is seen, Creep - ing, Creep - ing,
 Creeping where no life is seen, Creeping, Creeping. A rare old plant is the I - vy green.

ECHO SONG.

ANDANTE.

Soprano.



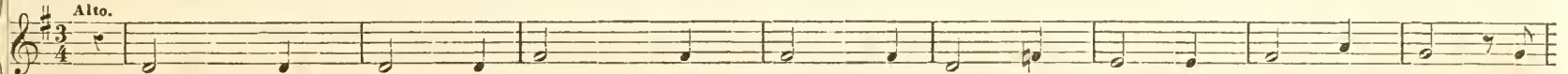
1. When I have gain'd the mountain brow, And view the smiling plains be-low, And ca - rol, And ca - rol, la

Soprano Echo. Solo.



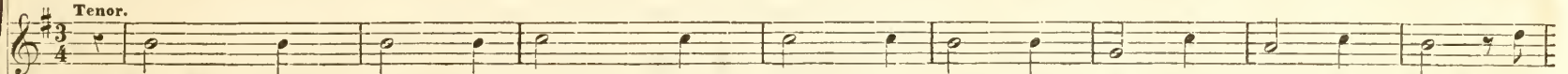
1. mountain brow, plains be - low, And ca - rol, And ca - rol,

Alto.



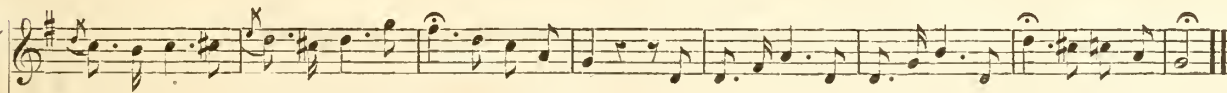
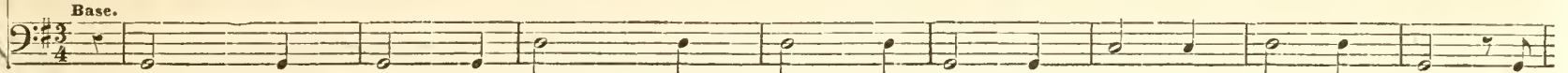
1. La, la la, la la, la la, la la, la la, la la, la la, la la, la

Tenor.

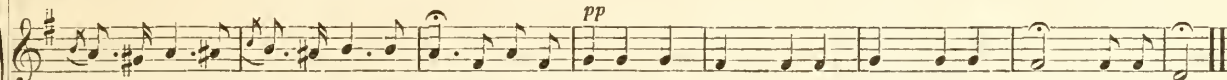


1. La, la la, la la, la la, la la, la la, la la, la la, la la, la

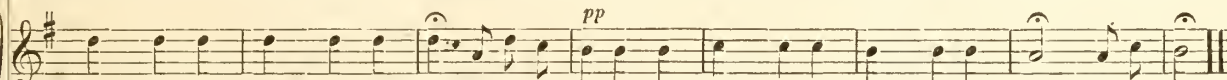
Base.



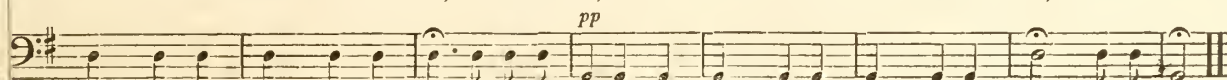
1. la - ra-la, la la - ra-la, la la, la la - ra - la, la la - ra-la, la la - ra-la, la la, la la - ra - la.



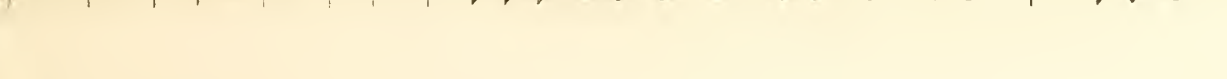
1. la - ra-la, la la - ra-la, la la, la la - ra - la, la la la la la la la la, la - ra - la.



1. la la la la la la la, la la - ra - la, la la la la la la la la, la - ra - la.



1. la la la la la la la, la la - ra - la, la la la la la la la la, la - ra - la.



2.

Sweet echo waves her pinions fair,
And, floating on the stilly air,
She answers, la, &c.

3.

In distant dell my Phillis dwells,
With soft desire my bosom swells,
To greet her la, &c.

4.

Release from this drear rock thy swain,
And take him to thy arms again,
My Phillis, la, &c.

MODERATO.

Soprano. *mp*

1. Blush - ing rose, I know thee bright, With fra - grance sweet ex - hal - ing, 'Mid all the flowers in
 2. Li - ly sweet, I know thee fair, As win - ter - snows in fall - ing, And all con - fess thee

Alto. *mp*

Tenor. *mp*

3. Clus - t'ring stars, how bright ye shine A - mid the blue of hea - ven, As shed - ding far your

Base. *mp*

1. sum - mer's glow, Thy charms are all pre - vail - ing; Yet I know a bright - er rose, On
 2. gar - den - queen, As thee they join in call - ing; But my An - na's li - ly hand. Dis -

3. gold - en light, Ye charm the shades of e - ven; In my An - na's star - ry eyes, You

1. Yet I know a bright - er rose, a bright - er rose, On
 2. But my An - na's li - ly hand, her li - ly hand, Dis -
 3. In my An - na's star - ry eyes, her star - ry eyes, You

1. An - na's lips so glow - ing, And sweet - er far the balm - y breath, Like ze - phyrs there still flow - ing; And sweet - er
 2. - plays a white less chil - ly; Ah! if I could but make it mine, I'd crave no rose nor li - ly; Ah! if I

3. read of truth and hon - or, A light from high - er spheres than yours, Shines ev - er bright - ly on her; A light from

1. far the balm - y breath, Like ze - - - phyrs there still flow - - - - ing.
 2. could but make it mine, I'd crave no rose nor li - - - - ly.

3. high - er spheres than yours, Shines ev - - - - er bright - - - - ly on her.

1. far the balm - y breath, the balm - y breath, Like ze - phyrs there, Like ze - phyrs there, Like ze - phyrs there still flow - ing.
 2. could but make it mine, but make it mine, I'd crave no rose, I'd crave no rose, I'd crave no rose nor li - ly.
 3. high - er spheres than yours, high - er than yours, Shines ev - er bright, Shines ev - er bright, Shines ev - er bright - ly on her.

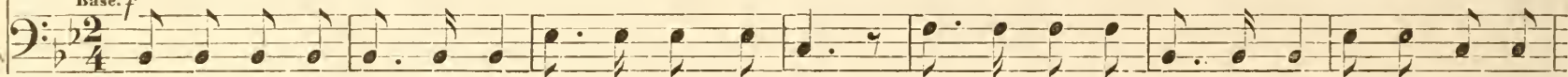
VIVACE.

Soprano. *f*

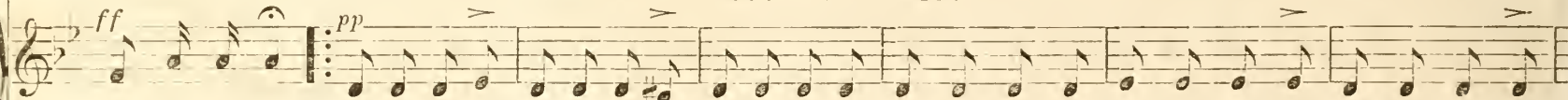
1. Come, let's sing a mer - ry round, Wake the cheerful glee ; Sing a - loud in joy - ful sound, Happy, hap - py

Alto. *f*Tenor. *f*

2. En - vy, an - ger, hence, a - way, E - vil pas - sions flee ; Why should we indulge them, say ? Why should you or

Base. *f*

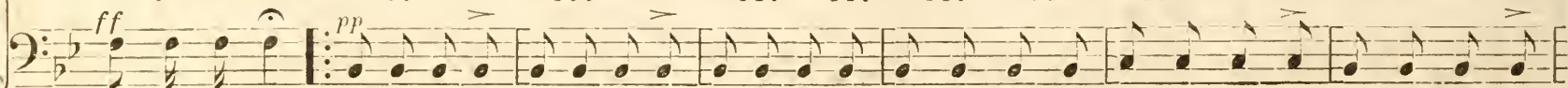
1. we, happy we. Happy we, oh ! happy we, oh ! happy, happy, happy, happy, happy we, happy we,



hap - py we, oh ! hap - py we, oh !



2. me ? you, or me ? Happy we, oh ! happy we, oh ! happy, happy, happy, happy, happy we, oh ! happy we, oh !



COME, LET'S SING A MERRY ROUND. (CONTINUED.)

happy we, happy we, happy we, happy we, happy we, happy we, oh! happy

hap - py, hap - py, hap - py, hap - py, hap - py we, oh! hap - py we, oh! hap - py, hap - py we, oh!

hap - py, hap - py, happy, happy, happy we, oh! happy we, oh! hap - py, hap - py we, oh! happy

1. we, oh! hap - py we; Sing a - round, With joy - ful sound, Happy, hap - py we, . . . Happy,

2. we, oh! hap - py we; Sing a - round, With joy - ful sound, Happy, hap - py we, . . . Happy,

COME, LET US SING A MERRY ROUND. (CONCLUDED.)

Cres. Poco a Poco.

1. hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py we.

Cres. Poco a Poco.

2. hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py we.

Cres. Poco a Poco.

WORDS BY C. M. CADY.
ALLA MARCIA.
Tenor Solo.

A. SHOUT FOR OUR BANNER. PATRIOTIC SONG AND CHORUS.

MUSIC BY W. B. B.

1. Full proud-ly to-day, thro' the breadth of the na-tion, The star-span-gled ban-ner we fling to the breeze,
2. When Lib-er-ty, cra-dled a-mong our bleak mountains, A-rose, and like Her-cu-les, grap-pled its foe,



1. And mil - lions of hearts bring to free - dom ob - la - tion, As calm - ly it floats o - ver land, o - ver seas ;
 2. When ty - ran - ny's night o - ver - spread our bright fountains, The stars of our flag lit the con - test be - low ;

**CHORUS.**

Soprano.



1. That flag! oh! it tells of true he - roes in sto - ry, It bids us be brave as our fa - thers of yore ;

Alto.

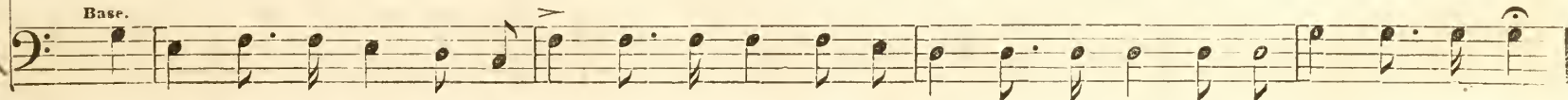


Tenor.



2. They scat - tered the gloom, tho' but thir - teen in number, The Li - on in gore sought his o - cean - girt den ;

Base.



A SHOUT FOR OUR BANNER. (CONTINUED.)

1. It warns that the crown of Co - lum - bi - a's glo - ry, Is Lib - er - ty, Jus - tice, and Truth ev - er - more.

2. For aye let them keep then their vi - gils, where slumber Our fa - thers, the brav - est and no - blest of men.

The first system consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are the right-hand piano accompaniment. The bottom staff is the left-hand piano accompaniment. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

1. Then a shout for our ban - ner, the flag of the free, Let its stripes and bright stars be un - furled, The

2. Then a shout for our ban - ner, the flag of the free, Let its stripes and bright stars be un - furled, The

The second system also consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are the right-hand piano accompaniment. The bottom staff is the left-hand piano accompaniment. The music continues with similar notation to the first system, including various note values and rests.

A SHOUT FOR OUR BANNER. (CONCLUDED.)

1. song rise from free-men, wher-ev - er it be, Our coun-try, our coun-try, the hope of the world,

2. song rise from free-men, wher-ev - er it be, Our coun-try, our coun-try, the hope of the world,

Our

Our country, the hope of the world, the hope of the world.

the hope of the world, the hope of the world.

Our country, the hope of the world, the hope of the world.

coun-try, the hope of the world.

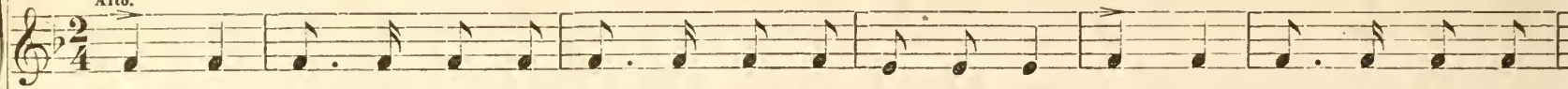
QUARTET or SEMI-CHORUS.

ALLEGRO. Soprano.



1. When far from the town I take my way, I take my way, Then thro' fields de-light-ed
 D. C. La la la la la la la la la la la la la, &c.

Alto.

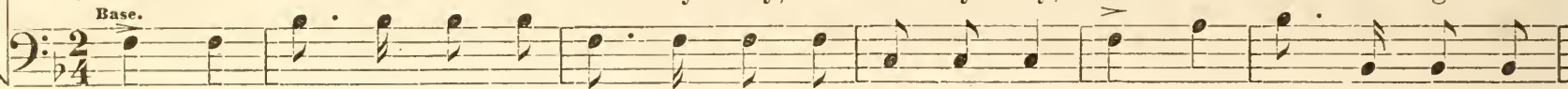


Tenor.



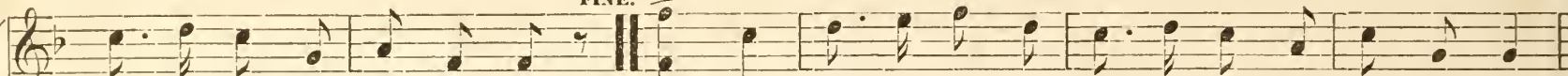
2. Here I gaze with joy on vale and hill, on vale and hill, Bird-songs greet my ear, and
 3. When far from the town I take my way, I take my way, Then thro' fields de-light-ed

Base.



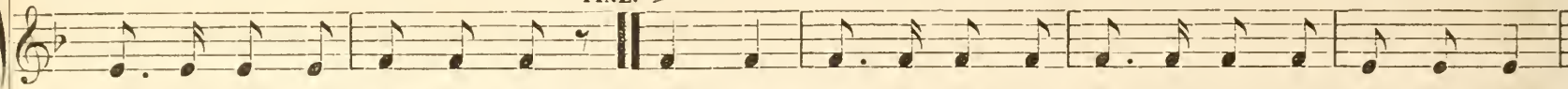
FULL CHORUS.

FINE.



1. here I stray, yes, here I stray; When far from the town I take my way, I take my way,

FINE.



FINE.



2. gush-ing rill, and gush-ing rill; Here I gaze with joy on vale and hill, on vale and hill,
 3. here I stray, yes, here I stray; When far from the town I take my way, I take my way,

FINE.



1. 'Then thro' fields de - light-ed here I stray, yes, here I stray; I laugh and ca - rol, full of glee, Like

2. Bird-songs greet my ear, and gush - ing rill, and gush - ing rill; I watch the wild birds soar and sing, Or

3. Then thro' fields de - light-ed here I stray, yes, here I stray; I laugh and ca - rol, full of glee, Like

1. cap - tive bird from cage set free; Laugh and ca - rol, full of glee, Like cap - tive bird from cage set free.

2. build their nest, or plume their wing; Watch the wild birds soar and sing, Or build their nest, or plume their wing.

3. cap - tive bird from cage set free; Laugh and ca - rol, full of glee, Like cap - tive bird from cage set free.

* From the (*) BASE, TENOR and ALTO may sing ha ha, or the words.

MORNING'S RUDDY BEAM.

ARRANGED FROM G. LINLEY.

ALLEGRO.
Soprano.

1. { Morn - ing's rud - dy beam tints the east - ern sky, Up, eom - rades, climb the moun - tain high ;
 Let the slug - gard sleep, we must slum - ber shun, Ere night - fall



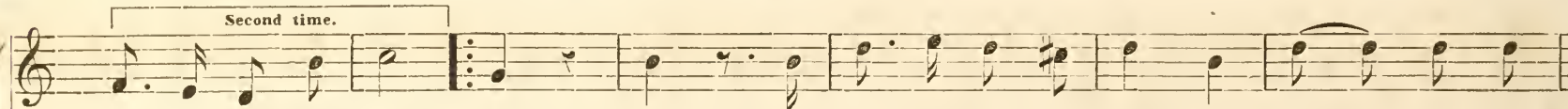
Tenor.



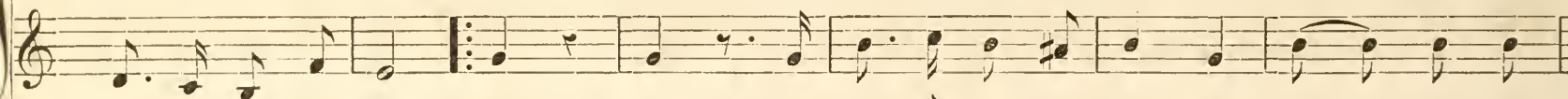
2. { Eve - ning's gen - tle ray gilds the glow - ing west, Each hunt - er sighs for home and rest ;
 Hap - py in his toil, roam - ing blithe and free, O hunt - er,



Second time.



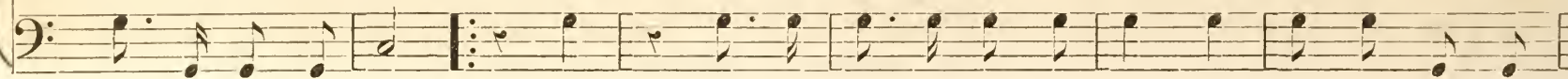
1. hon - or must be won. { Haste, haste, haste, haste, the mer - ry bu - gle sound - ing, Chides . our de -
 Haste, haste, haste, haste, o'er rock and gla - cior bound - ing, Soon each gal - lant



Second time.



2. thine's the life for me. { Haste, haste, haste, haste, with spoils in plen - ty la - den, Each . one is
 Haste, haste, haste, haste, fond wife or anx - ious maid - en, Waits her gal - lant



1. } - lay, . . . chides our de - lay. Morn - ing's rud - dy beam tints the east - ern sky, . .
 hunt - er will sin - gle out his prey. Let the slug - gard sleep, we must slum - ber shun, . .

2. } stored, . . . each one is stored. Eve - ning's gen - tle ray gilds the glow - ing west, . .
 hunt - er a - round the hum - ble board. Hap - py in each toil, roam - ing blithe and free, . .

1. } : : : Up, com - rades, climb the moun - tain high ;
 Ere night - fall hon - or must be won. Tra la la la la la

2. } . . . Each hunt - er sighs for home and rest.
 O hunt - er, thine's the life for me. Tra la la la la la

First time. *Second time.* *First time f, second time pp.*

MORNING'S RUDDY BEAM. (CONCLUDED.)

Repeat pp.

1. la, la la la la la, . . . Tra la la la la la la, la la la la la la.

2. Tra la la la la la, la, la, Tra la la la la la, la, la.

THE HAZEL DELL.*

ARRANGED FROM G. F. ROOT, BY MAURER.

MODERATO.

Soprano.

1. In the ha - zel dell my Nelly's sleep - ing, Nel - ly, loved so long! And my lone - ly, lonely watch I'm

Alto.

2. In the ha - zel dell my Nelly's sleep - ing, Where the flow - ers wave; And the si - lent stars are nightly

Tenor.

3. Now I'm wea - ry, friendless, and for - sak - en, Watching here a - lone; Nel - ly, thou no more wilt fond - ly

Base.

* By permission of WM HALL & SON.

1. keep - ing, Nel - ly, lost and gone; Here in moonlight oft - en we have wandered, Thro' the si - lent

2. weep - ing O'er poor Nel - ly's grave; Hopes that once my bosom fondly cherished, Smile no more for

3. cheer me With thy lov - ing tone; Yet for - ev - er shall thy gentle im - age In my memory

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The middle two staves are piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

1. shade: Now where leafy branches drooping downwards, Little Nel - ly's laid. All a - lone my watch I'm keeping

2. me, Every dream of joy, alas! has per - ished, Nel - ly dear, with thee. All a - lone my watch, &c.

3. dwell: And my tears thy lonely grave shall moisten, Nel - ly dear, fare - well All a - lone my watch I'm keeping

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The middle two staves are piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

THE HAZEL DELL. (CONCLUDED.)

In the ha - zel dell ; For my darling Nelly's near me sleeping, Nel-ly dear, fare-well! All a-lone my

In the ha - zel dell ; For my darling Nelly's near me sleeping, Nel-ly dear, fare-well! All a-lone my

pp

pp

pp

pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The bottom staff is a piano accompaniment in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests. The system ends with a double bar line and a fermata over the final notes. The dynamic marking *pp* (pianissimo) is placed above the final notes of both staves.

watch I'm keep - ing In the ha - zel dell ; For my darling Nelly's near me sleeping—Nelly dear, farewell.

watch I'm keep - ing In the ha - zel dell ; For my darling Nelly's near me sleeping—Nelly dear, farewell.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The bottom staff is a piano accompaniment in bass clef. The music continues with similar rhythmic patterns. The system ends with a double bar line and a fermata over the final notes.

GOOD NIGHT. TRIO.

WM. B. BRADBURY. 49

Soprano.
 And now, be - - fore we part, we'll say good night, We'll say once more good night, good night, good

Alto.
 And now before we part, we'll say once more good night, we'll say good night, ||:good night:| We'll say once more good night, good night, good night, good night, good night, good

Base.
 And now, be - - fore we part, we'll say good night, We'll say once more good night, good night, good

night, good night, to all, Sweet - ly sleep 'till morning light, Good night to all, good night, good night, good night.

night, good night, good night to all, good night, good night to all, good night, good night, ||:good night:| good night, good night to all, good night, good night to all, good night, good night.

night, good night, to all, Sweet - ly sleep 'till morning light, Good night to all, good night, good night, good night.

ANDANTE.

VIVACE.

Soprano. *p*

Here, in cool grot and moss - y cell, We ru - ral fays and fai - ries, We ru - ral fays, We

Alto. *p*

Tenor. *p*

Base. *p*

Here, in cool grot and moss - y cell, We ru - ral fays and fai - ries, We

ru - ral fays and fai - ries dwell: Tho' rare - ly seen by mor - tal eye, When the pale moon as - cend - ing

ru - ral fays and fai - ries dwell: Tho' rare - ly seen by mor - tal eye, When the pale moon as - cend - ing

high, Darts, darts thro' yon limes her quiv'-ring, quiv'-ring beams, We frisk it, frisk it, frisk it,

high; Darts thro' you limes her quiv'-ring, quiv'-ring beams, We frisk it, frisk it,

The first system consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal line. The music is in a 2/4 time signature with a key signature of one flat (B-flat).

frisk it, frisk it near these crystal streams, frisk it, frisk it, frisk it, frisk it, frisk it near these crystal streams.

frisk it, frisk it near these crystal streams, frisk it, frisk it, frisk it, frisk it, frisk it near these crystal streams.

The second system also consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal line. The music continues in the same 2/4 time signature and key signature as the first system.

Her beams, re - flect - ed from the wave, Af - ford the light our re - vels crave; The turf, with dai - sies broider'd

Her beams, re - flect - ed from the wave, Af - ford the light our re - vels crave; The turf, with dai - sies broider'd

o'er, Exceeds, we wot, the Pa - rian floor. Nor

Ex - ceeds, we wot, the Pa - rian floor. Nor yet for art - ful strains, Nor

o'er, Ex - ceeds, we wot, the Pa - rian floor. Nor yet for art - ful

Nor yet for art - ful strains we call, for

yet for art - ful strains we call, we call, we call, But *p* lis-ten, lis-ten, lis-ten, lis-ten

strains we call, we call, we call, we call, But *p* lis-ten, listen, lis-ten, lis-ten

Second time, Largo.

pp to the wa-ter - fall, lis-ten, lis-ten, lis-ten, lis-ten to the wa - ter - fall.

pp to the wa-ter - fall, lis-ten, lis-ten, lis-ten, lis-ten to the wa - ter - fall.

Soprano.

1. The hill - tops are green - ing, and win - ter is past; Hur - rah for life in the mountains at last! And

Alto.

Tenor.

2. The peaks of the mountains gleam bright to the morn, And rocks re - ech - o the notes of the horn; Yet

Base.

1. yet this cup of joy Is not without al - loy: Part - ing from loved ones is pain - ful,

2. when we turn our eyes To see the blue smoke rise, Part - ing from loved ones is pain - ful,

1. Part - ing from loved ones is pain - ful. La la la la la, la la la la la la la la la

2. Part - ing from loved ones is pain - ful. La la la la la, la la, la la, la la, la la

3. la, la la la la, la la la la, la la la la la. But when we discern the dear cottage no more,
No longer see the loved forms at the door,
We wipe the tearful eye,
And, sadly smiling, sigh,
Parting from loved ones is painful. La la, &c.

4. la, la la la la, la la, la la, la la la. When summer has vanished, when mountains are bare,
Nor longer home for our cattle is there,
We downward take our way,
With songs and laughter gay;
Parting from loved ones is painful. La la, &c.

Soprano.

1. Come forth this dawn-ing ear - ly, La la la, la la, The dew is bright and pearl-y,
 2. The east - ern clouds are light - er, La la la, la la, The sky - blue arch is bright-er,

Alto.

Tenor.

3. The morn - ing blush is pal - ing, La la la, la la la, la la, The morn - ing star is fail - ing,

Base.

La la la la la,

1. La la la, la la, The morn-ing star is blink - ing, The bees have left their
 2. La la la, la la la, la la, The cat - tle all are low - ing, To taste their hill - side

3. La la la la, la la la, la la, The charms of youth and beau-ty Like morn will soon have

1. hive, And wak - ing flowers are wink - ing, And birds are all a - live; . . The wak - ing flowers are
 2. fare, And chan - ti - cleer is crow - ing, Lone maidens drove them there; And chan - ti - cleer is

3. gone; A - wake to love and du - - ty, A - wake, and hail the dawn; A - wake to love and

1. wink - ing, And birds are all a - live. La la la la, la la la la la
 2. crow - ing, Lone maid - ens drove them there. La la la la, la la la la la

3. du - - ty, A - wake, and hail the dawn. La la . la la, la la la la,

la, la la la, la la la la, la la la la, la la la, la, la la.

la la la la la la, la la la la, la la la la, la la la, la la.

NIGHT SONG.

PARTLY FROM KUH LAU.

SLOW AND EXPRESSIVE.

Soprano.

1. Still - y hang the leaves on each bough, Thro' vale and for - est hear we now Not a
 2. Un - der ev - ery moon there is care, That all who see her all must share, All must

Alto.

Tenor.

3. O - ver yon - der stars peace is found, Hark! in the tree - tops heaven - ly sounds, Heavenly

Base.

1. sound; The birds seem mur - mur-ing low - ly, Soft-ly, soft-ly, sweet-ly, Sweet-ly shalt thou
 2. share; The trees their leaves shedding night - ly, Gen-tly, gen-tly, an - gels, An - gels know no

3. sounds, The an - gels sing-ing and play-ing, Sweetly, sweetly, sweet-ly, Soon shalt thou find

1. sleep; Soft-ly, soft-ly, sweet-ly, Sweet-ly shalt thou sleep, Sweet-ly shalt thou sleep.
 2. care; Gen-tly, gen-tly, an - gels, An - gels know no care, An - gels know no care.

3. rest; Sweetly, sweetly, sweet-ly Soon shalt thou find rest, 1. Sweet-ly shalt thou sleep.
 Soon shalt thou find rest.

Soprano. *mp* Melody in the Tenor.

1. Hark! that sweet tune, how long I've lis - tened to its song! Oh! what bright thoughts belong To one dear old tune!
 2. Now, good old tune, a - gain I'll lis - ten to your strain; Deep in my soul re - main, Thou one dear old tune!

Alto. *mp*

Tenor. *ff* Melody.

1. Ye na - tions round the earth re - - joice, Be - fore the Lord your sov' - reign King;
 2. The Lord is God, 'tis he a - - lone, Doth life, and breath, and be - ing give;

Base. *f*

1. Thoughts of those plea - sant lays, We sang in oth - er days, When first we learned to praise; The hours fled all too soon.
 2. Age o'er my brow may steal, And time his mark re - veal, But still our heart shall love this one, this dear old tune.

1. Serve him with cheer - ful heart and voice, With all your tongues his glo - ry sing.
 2. We are his work - and not our own, The sheep that in his pas - ture live.

* If there are plenty of Base Instruments, all the gentlemen may sing the melody (OLD HUNDRED), the instruments playing the BASE. SOPRANO and ALTO should be very light—TENOR very strong.

THE SAILOR'S BRIDE. SONG WITH ACCOMPANIMENT CHORUS.

Soprano.

1. My Har - ry is a sail - or bold, And I his faith - ful bride; We fear - less sail the
 2. If e'er his arm with la - bor tires, Then do I lend him mine; And raise my voice a -
 3. And while I sing a mer - ry song, How swift and smooth we glide; For he's a sail - or

Alto.

Sing the *Las* quite *p* or even *pp*.

Tenor.

La, la, la la la, la, la, 1. faith - ful bride. la, la,
 2. lend him mine. la, la,
 3. smooth we glide.

Base.

1. o - cean blue, And o'er the bil - lows ride. La la la, la la la, la la, la la la, la la
 2. - bove the wind, To still the dash - ing brine. La la la, la la la, &c.
 3. gay and bold, And I'm his faith - ful bride. La la la, la la la, &c.

la, la, la, la, 1. bil - lows ride. La, la, la, la, la, la, la, la,
 2. dash - ing brine.
 3. faith - ful bride.

THE SAILOR'S BRIDE. (CONCLUDED.)

la la la la la, la la la la, la la la, la la, la la la, la la la la la la la.

La, la, la,

la la la la la, la la la, la, la, la, la la la la la la la la, la la la.

THE SWEET LITTLE MAIDEN.

COMPOSED FROM A SWISS THEME, BY W. B. B.

Soprano.
1. I love a sweet lit-tle maid-en, Down in the vale be-low, La la la la la, I see her door and window, But

Alto.

Tenor.

Base.
2. Yet here I lin-ger, and watch it, And when her form I see, La la la la la, I raise my voice to greet her, And

1. there I sel - dom go. La la la la la la la la la, la la la la la la la la, la la la la la

2. shout a - loud with glee. La la la la la la la la la, la la la la la la la la la, la la la la la

la la la, la la la la la la la la, la la la la.

la la la, la, la, la la la, la, la, la.

3.
 And when again, in the winter,
 The mountain pastures fail,
 I'll call my flock together,
 And fold them in the vale. La la, &c.

4.
 And then, ah! my little Elsie,
 I'll rest me by thy side;
 And soon my little Elsie
 Will be my darling-bride. La la, &c.

5.
 And when old Time comes stealing
 The best of blessings given,
 Then let me die beside her,
 And go with her to heaven. La la, &c.

Soprano.



1. The AU - TUMN is the time for sing - ing, The AU - TUMN is the time for sing - ing, When all the birds are
 2. The WIN - TER is the time for sing - ing, The WIN - TER is the time for sing - ing, The air is cold and

Alto.



Tenor.



3. The SUM - MER is the time for sing - ing, The SUM - MER is the time for sing - ing, When all a - broad is
 4. The SPRING - TIME is the time for sing - ing, The SPRING - TIME is the time for sing - ing, 'Tis na - ture's joy - ous

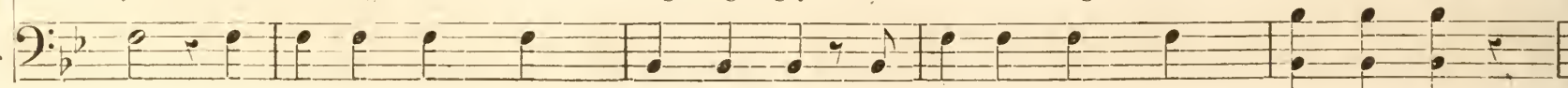
Base.



1. still, From hill . . . and dale the reap - ers come, And bear . . . with joy the harv - est home; The
 2. clear, And songs . . . of joy would well re - sound, To all . . . the list' - ning world a - round; The



3. gay, When smiles, and flowers, and balm - y air; A greet - ing give us ev - ery - where, The
 4. youth, Each lov - ing bird is sing - ing gay, And we should sing as well as they, The



1. The AU - TUMN is the time for sing - ing, Yes, the AU - TUMN is the time for sing - ing.
 2. The WIN - TER is the time for sing - ing, Yes, the WIN - TER is the time for sing - ing.
 3. The SUM - MER is the time for sing - ing,
 4. The SPRING-TIME is the time for sing - ing,

1. AU - TUMN, yes, yes, that's the time for sing - ing, sing - ing, sing - ing,
 2. WIN - TER, yes, yes, that's the time for sing - ing, sing - ing, sing - ing,

3. SUM-MER, yes, yes, that's the time for sing - ing, sing - ing, sing - ing, Yes, the SUM - MER is the time for sing - ing.
 4. SPRING-TIME, yes, yes, that's the time for sing - ing, sing - ing, sing - ing, Yes, the SPRING-TIME is the time for sing - ing.

THE GREENWOOD. A ROUND IN THREE PARTS.

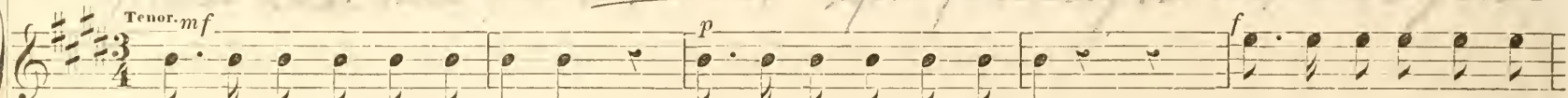
FERRARI.

1
 } The night all its glo - ries is bring - ing, Swell high ev - ery note in - to song;
 } Hark! hark! how the echoes are ring - ing The glades of the for - ests a - long;
 2
 } New beauties rise ev - er be -
 } Then joy - ous - ly sing we in
 3
 - fore us, In lim - it - less freedom we roam, { The greenwood, the greenwood, A song of the greenwood our home.
 cho - rus, A song of the greenwood our home. { The greenwood, the greenwood, A song of the greenwood our home.

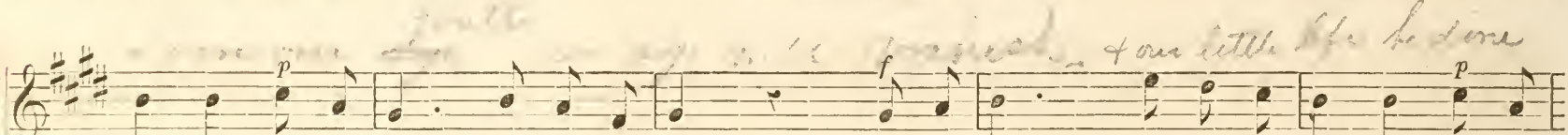
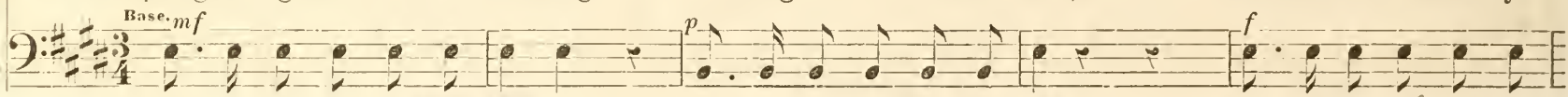
ANDANTE.

Soprano. *mf*

1. Spring's delights are now re - turn - ing, Blooming flowers scent the vale, And with-in her leaf - y

Alto. *mf*Tenor. *mf*

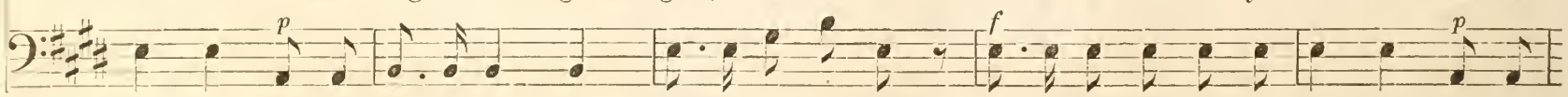
1. Spring's delights are now re - turn - ing, Blooming flowers scent the vale, And within her leaf - y

Base. *mf*

1. bow - ers Plaintive sings the night-in-gale, And with-in her leaf-y bow - ers Plaintive



1. bow - ers Plaintive sings the night-in - gale, And within her leaf-y bow - ers Plaintive



Plain-tive sings the night - in - gale, the night - in - gale,

1. sings the night-in-gale. Lovely na-ture seems re - joic - ing In her gay and bright new

the night-in - gale. Love-ly na - ture seems re - joic-ing In her gay, her gay and bright new

1. sings the night-in-gale, the nightingale. Lovely na-ture seems re - joic - ing In her gay and bright new

To the meadow green in the

1. dress, Love-ly na - ture seems re - joic - ing In her gay and bright new dress, Ev - ery

dress, Love - ly na - ture seems, seems re - joic - ing,

1. dress, Love-ly na - ture seems re - joic - ing In her gay and bright new dress, Ev - ery

dress, Love - ly na - ture seems, seems re - joic - ing,

1. shepherd swain grows bolder, *Gentler* ev - - - ery shepherdess, *Gentler Dolce.*

1. shepherd swain grows bolder, *f* *p* Gen-*p*tler ev - ery shep-herdess, *Dolce.* *Gentler*

Gen - tler ev - - - - ery shep - herd - ess, Ev - ery shep - herd swain grows bold - er,

Dolce.
1. ev - - - ery shep-herd - ess, *Gentler* ev - - - - - ery · shep - - - herd - ess,

Ev - ery, ev - ery shep-herd swain grows bold-er, *Gentler* ev - ery shep - herd - ess,

1. ev - - - ery shep-herdess, Ev - ery ev - ery shepherd swain grows bold-er. *Gentler* every shep-herd-ess, *Dolce.*

Gen - tler ev - ery shep-herd - ess, *Dolce.* Ev-ery

Dolce.

1. Gen- tler ev - - - ery shep- herd - ess, Gentler ev - - - - - ery

Dolce.

Ev - ery, ev - ery shep- herd swain grows bold- er,

Dolce.

1. Gen- tler ev - - - ery shep- herdless, Ev - ery ev-ery shepherd swain grows bolder,

shep - herd swain grows bold-er, Gen - tler ev - ery shep- herd - ess,

1. shep - - - herd - ess, Gen - tler ev - - - ery shepherdess.

Gen - tler ev - ery shep - herd - ess,

1. Gen- tler ev - ery shep- herd-ess, Gentler every shepherdess.

2.

Winter drear will overtake us,
 Spring's delights be past and gone;
 ¶: Soon our youth in age will vanish,
 And our little life be done. :||
 ¶: Come then, sweetest, fairest, dearest,
 Lose no time by saying no. :||
 ¶: To the meadows green inviting
 Let us both a-Maying go. :||

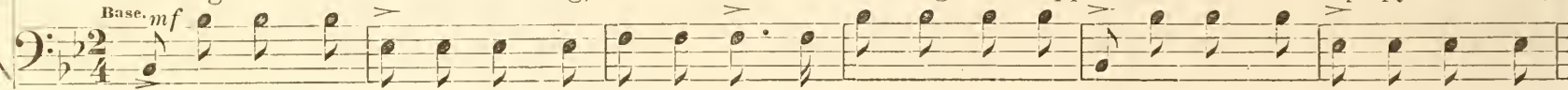
A LA POLKA.

Soprano. *mf*

1. Joy is war-bling in the breez-es, Plea-sures smile a - long the fields, While nature, clad in robes of beau-ty,
 2. Humming bees, and sail-ing swal-lows, Gay-ly tell the live-ly glee, That nature's now so kind-ly shed-ding

Alto. *mf*Tenor. *mf*

3. Blooming flowers their sweets exhaling, Join to make the charming scene Appear still more like hap-py E - den,

Base. *mf*

1. All that's sweet and love - ly yields. Heaven now sheds its mild - est splen - dor O'er the land, and
 2. O - ver all the eye can see: "Wel-come," says the flock that's feed - ing, On the ver - dant

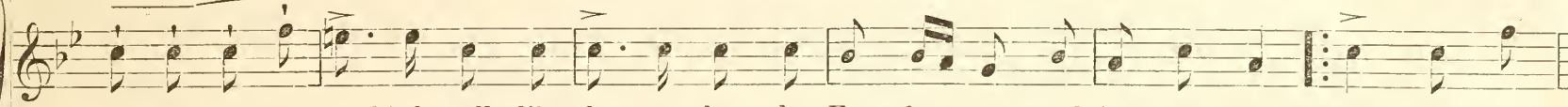


3. Ere the blight of hu - man sin. Glad we hail thee, love - ly spring-time! Wel-come tru - ly





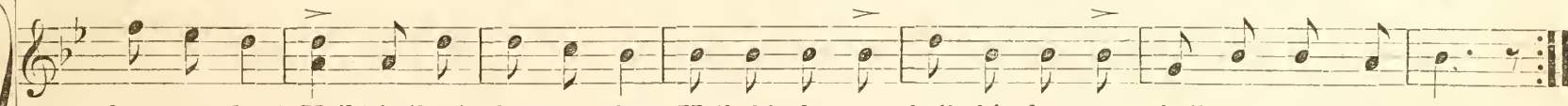
1. o'er the deep; See all en-joy the com-mon pleas-ure, While in hap-py crowds they sweep. Hail! hail, this
 2. grass-y hills; And "welcome," e-choes ma-n-y song-sters, Chirp-ing round the rip-pling rills. Hail! hail, &c.



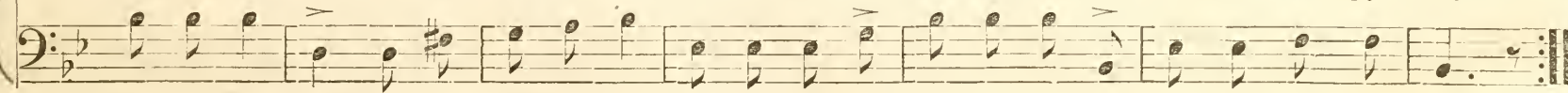
3. is thy smile; O would that all like thee were love-ly, Free from woe, and free from guile. Hail! hail this



hap-py day! Hail! hail this hap-py day! Hail this day, hail this day, hail this hap-py day!

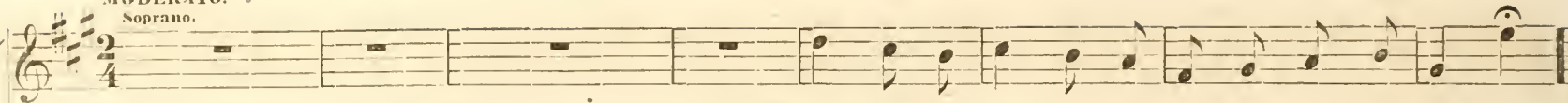


hap-py day! Hail! hail this hap-py day! Hail this day, yes, hail this day, yes, hail this hap-py day!



MODERATO.

Soprano.



1. When youth in prime is, What is then the dear - est? Love mak - ing, Hearts tak - ing, These are then the dear - est.

Alto.

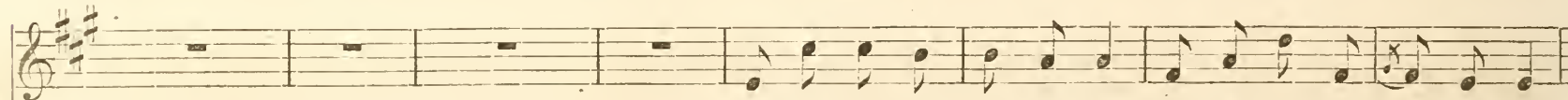
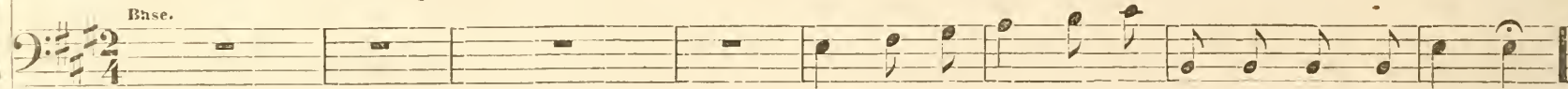


Tenor. SOLO.

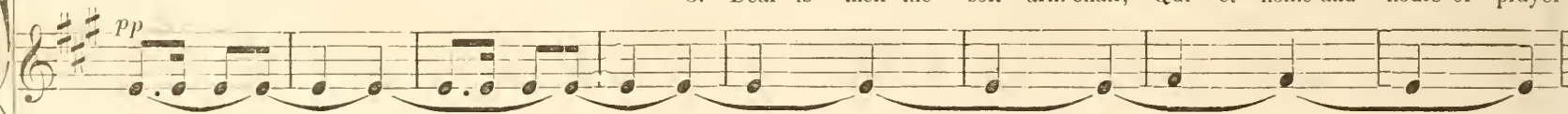


2. When man-hood's prime comes, What is then the dear - est? Gold mak - ing, Notes tak - ing, These are then the dear - est.
3. When life is wan - ing, What is then the dear - est? Faith stead - y, Staff read - y, Fu - ture life the near - est.

Bass.



1. Wan-d'ring thro' the moon - lit grove, Whisp'ring ten - der tales of love ;
2. Full of pro - jects, schemes and cares, Build - ing for his un - born heirs ;
3. Dear is then the soft arm - chair, Qui - et home and hours of prayer ;



La la la la la la, la la la la la la, la la la la la la la la la la la,



La la la la la la la. 1. Thus when youth in prime is,

1. Weav - ing gar - lands sweet and fair For the fair one's au - burn hair; Thus when youth in prime is,
 2. Seek - ing wealth, and court - ing fame, Coats of arms, and an - cient name; Thus when man - hood's prime comes,
 3. Hum - ble hope of par - doned sin, Faith in heaven, and peace with - in; Thus when life is wan - ing,

La la la la la la la.

1. These are held the dear - est, Love mak - ing, Hearts tak - ing; These are held the dear - est.

2. These are ev - er dear - est, Gold mak - ing, Notes tak - ing, These are then the dear - est.
 3. These are ev - er dear - est, Faith stea - dy, Staff rea - dy, Fu - ture life the near - est.

THE SINGERS.

COMPOSED FROM C. KREUTZER.

Soprano.

1. The world is fair, the world is wide, And plea - sant ev - ery - where, And plea - sant ev - ery - where ; So

Alto.

Tenor.

2. We light - ly move from place to place, Our mer - ry songs to sing, Our mer - ry songs to sing ; The

Base.

1. shout - ing forth our mer - ry songs, We trav - el here and
 2. joy that beams from ev - ery face, To us new plea - sures

1. shout - - ing forth, So shout - ing forth our mer - ry song, We trav - el here and
 2. joy that beams, The joy that beams from ev - ery face, To us new plea - sures

1. there, We trav - el, trav - - el, trav - el here and there; With hearts at ease, And
 2. bring, To us, to us, to us great pleas - ures bring; We ev - - - - er find, A

1. there, We trav - el; trav - el, trav - el here and there, With hearts at ease, With hearts at ease,
 2. bring, To us, to us, to us new plea - sures bring, We ev - er find, We ev - er find,

1. songs to please, We're sing - ing ev - ery - where, We're sing - ing ev - ery -
 2. wel - - - - - come kind, While thus our songs we sing, While thus our songs we

1. And songs to please, And songs to please, We're sing - ing ev - ery - where, We're sing - ing, sing - ing, sing - ing
 2. A wel - come kind, A wel - come kind, While thus our songs we sing, While thus, while thus our songs we

1. - where, . . . We're sing - ing ev - ery - where; With hearts at ease, And songs to please, We're sing - ing ev - ery -
 2. sing, . . . While thus our songs we sing; We ev - er find A wel - come kind, While thus our songs we

1. ev - ery - where, yes, ev - - - - ery - where; With hearts at ease, And songs to please, We're sing - ing ev - ery -
 2. sing, While thus our songs we sing; We ev - er find A wel - come kind, While thus our songs we

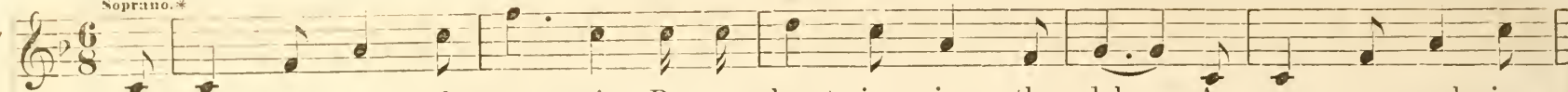
1. - where; With hearts at ease, And songs to please, We're sing - ing, sing - ing ev - ery - where, . . . We're
 2. sing; We ev - er find A wel - come kind, While thus, while thus our songs we sing, . . . We're

1. - where; With hearts at ease, And songs to please, We're sing - ing, sing - ing ev - ery - where. Singing, sing-ing, sing-ing,
 2. sing; We ev - er find A wel - come kind, While thus, while thus our songs we sing, Sing-ing, sing-ing, &c.

sing-ing, singing, singing ev - ery - where, We're sing - ing, sing - ing, sing - ing ev - ery - where, ev - ery - where.
 sing - ing ev - ery - where, Sing - ing, sing - ing, sing - ing, sing - - ing ev - - ery - - where, ev - ery - where.

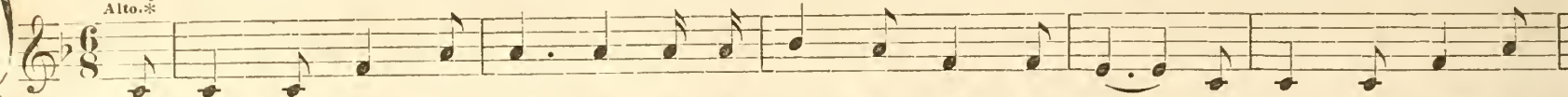
DEAREST FRIEND, AWAKE! A ROUND IN FOUR PARTS.

1 Dear - est friend! wake, O wake! Morn - ing bells are ring - ing, Birds are gay - ly sing - ing;
 2 Morn-ing bells are • loud - ly ring - ing, Birds are gay - ly, sweet - ly sing - ing, Bim, bam, bim, bam, bim, bam, bim.
 3 Dear - est friend! wake, O wake! Bim! bim! bim! bim! Jing-a ling-a ling-a ling-a
 4 ling-a ling-a ling-a ling-a ling-a ling-a ling-a ling-a, La la la la la la la, la la la la la la la.

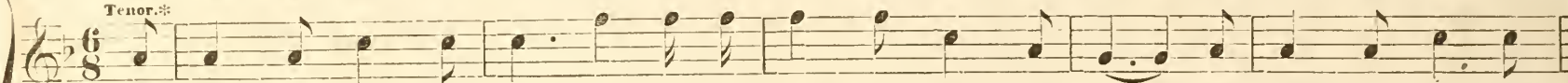
VIVACE.
Soprano.*

1. My home is in the moun-tain, But my heart is in the dale, As sum - mer gush - ing
2. My love is in her bow - er, In the sha - dow of that glen, Where bright the Al - pine

Alto.*



Tenor.*



3. Time fi - eth like these foun - tains, But true love shall nev - er fail, My home up - on the

Base.*



1. foun - tains, From the hill - side seek the vale; The cha - mois leaps O'er the i - cy steeps, And
2. flow - er From the cliff - side mock-eth men; At morn - ing's light, To their gid - dy height, With



3. moun - tain With the maid-en of the vale; And ev - ery morn Of the sun - light born, We'll



* First time, BASE, TENOR and ALTO singing to "LA" *pp*; SOPRANO sing the words *mf*. Second time all sing the words *f*.

Adagio

1. eag - lets sun - ward soar; But dawn of day In the morn - ing gray, I . . . seek their haunts no
 2. ea - ger steps I spring; And dew - y bloom In its first per - fume To the maid - en's bower I

3. wel - come with a song, And wan - ing night In the soft moon - light, With mer - ry dance pro -

1. more, . . . But dawn of day In the morn - ing gray, I . . . seek their haunts no more, I seek their
 2. bring; . . . And dew - y bloom In its first per - fume To the maid - en's bower I bring, To the maid - en's

3. - long, ha! ha! And wan - ing night In the soft moonlight, With mer - ry dance pro - long, With mer - ry

pro - long,

MY HOME IS ON THE MOUNTAIN. (CONCLUDED.)

Ritard ad lib. *pp*

1. haunts no . more My home is in the moun-tains, But my heart is in the
 2. bower I . bring My home is in the moun-tains, But my heart, &c.

Ritard ad lib. *pp*

Ritard ad lib. *pp*

3. dance pro - - long My home is in the moun-tains, But my heart is in the

Ritard ad lib.

dale; - Like sum - mer - gush - ing foun - tains, From the hill I seek the vale.

dale; Like sum - mer - gush - ing foun - tains, From the hill I seek the vale.

COURAGE HIGH, SPIRITS LIGHT.

C. M. VON WEBER. 81

First time *p*, second time *f*.

Soprano.



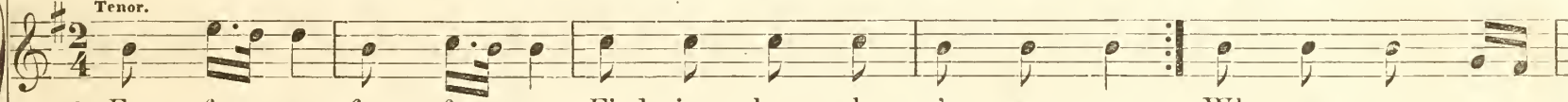
1. Cou - rage high, spi - rits light, Lead us on from morn to night; Here to - day, to -

Alto.

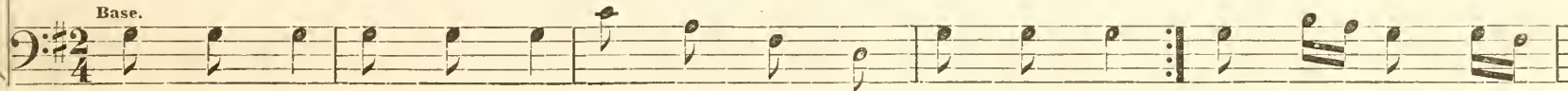


2. Free from care, free from wo, Find - ing home wher - e'er we go; Where can morn or

Tenor.



Base.



1. - mor - row there, Hap - py with a wan - d'rer's fare; Cou - rage high, spi - rits light, Lead us on from



2. sun - set see, All so gay of heart as we; Cou - rage high, spi - rits light, Lead us on from



COURAGE HIGH. (CONCLUDED.)

1. morn to night, La la, la la, la la la la la, la la, la la, la la la la.

2. morn to night. La la, la la, la la la la la la la, la la, la la la.

WHILE THE LARK'S GAY SONG IS SOUNDING. GLEE.

F. X. EISENHOFER.

ALLEGRO.
Soprano. *p*

While the lark's gay song is sounding, Swift-ly a - way to the woods we'll go, Sing-ing, laugh-ing,

Alto. *p*

Tenor. *p*

Base. *p*

While the lark's gay song is sounding, Swift-ly a - way to the woods we'll go, Sing-ing, laugh-ing,

shout-ing, bounding, Thro' the vales the ech - oes flow. While the lark's gay song is sounding, Swift-ly a-

shout-ing, bounding, Thro' the vales the ech - oes flow. While the lark's gay song is sounding, Swift-ly a-

Detailed description: This system contains four staves. The top staff is the vocal line, with lyrics underneath. The bottom three staves are the piano accompaniment. The music is in a 3/4 time signature with a key signature of one flat. Dynamics include *f* (forte) and *p* (piano). There are accents over some notes in the piano part.

- - way to the woods we'll go, La la la la la la la la la la, Hur-rah! hur-rah! The

- - way to the woods we'll go, La la la la la la la la la la, Hur-rah! hur-rah! The

Detailed description: This system contains four staves. The top staff is the vocal line, with lyrics underneath. The bottom three staves are the piano accompaniment. The music continues from the previous system. Dynamics include *pp* (pianissimo) and *f* (forte). There are accents over some notes in the piano part. A "Fine." marking is present above the first measure of the vocal line.

weather is good, Hur-rah! hur-rah! A-way to the wood! La la la la la la la la la, So

weather is good, Hur-rah! hur-rah! A-way to the wood! La la la la la la la la la, So

round and round, with mer-ry glee, Trip it light-ly, trip it light-ly As we frisk o'er the lea.

round and round, with mer-ry glee, Trip it light-ly, trip it light-ly As we frisk o'er the lea.

THE SWISS PEASANT.

Eda L. Polya 1900

Soprano.

1. I knew a young peas - ant, With heart warm and light; And to dance with the maid - ens Was all his de - light.
 2. With eyes bright - ly spark - ling, And voice that would ring, He would look on the fair ones, And thus would he sing,

Alto.

Tenor.

3. Come, maid - ens, fair maid - ens, Come, join me once more, For my foot is the tru - est That press - es the floor.
 4. And when tired of danc - ing, I'll take to the soil; Will you then be my part - ner, And light - en my toil.


Base.

La la la, la la la la la la, la la la la la la, la la la la la la, la la.

La la la la, la la la, la la la la la.


NATURE'S WOODLAND CALL GLEE.

Soprano.

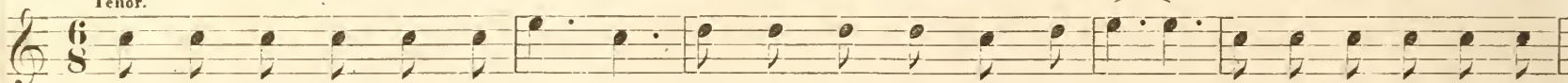


1. Pleasure roams wild in the wood-lands, Bounding, un - fet - tered and free ; Painting the cheeks with young
2. Sweet is the breath of the flow - ers, Fresh is the clear, bubbling spring, Soft is the fro - lick - ing

Alto.

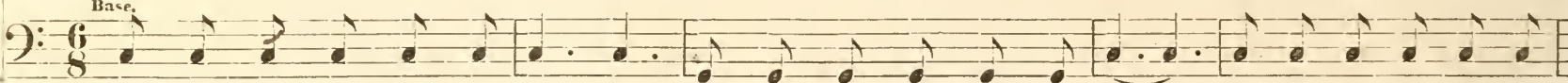


Tenor.



3. Hark ! from the wood-lands re - sound - ing, Bird-songs com - min - gling the swell, Thanking the Source of their

Base.




1. ro - ses, Add - ing new light to the eye. Count - less beau - ties bloom in na - ture, Ev - er new and
2. ze - phyr, Kiss - ing the rose on the wing. Count - less beau - ties bloom in na - ture, Ev - er new, &c.



3. be - ing—Would we might thank him as well. Count - less beau - ties bloom in na - ture, Ev - er new and




free to all, Take the gifts of thy Cre - a - tor, Fol - low Na - ture's woodland call. Fol - low,

free to all, Take the gifts of thy Cre - a - tor, Fol - low Na - ture's woodland call. Fol - low,

fol - low Na - ture's woodland call, Fol - low, fol - low Na - ture's woodland call.

call

fol - low Na - ture's woodland call, Fol - low, fol - low, fol - low Na - ture's wood - land call.

Soprano. mf

1. Not a spot on earth so plea - sant As the place in which I dwell; O'er the
2. E - ven when the clouds hang o'er us, And ob - scure the sun's clear beams; These light

Alto. mf

Tenor. p

1. Not a spot on earth so plea - sant As the place in which I dwell;
2. E - ven when the clouds hang o'er us, And ob - scure the sun's clear beams;

Base. p

1. way a maid-en liv - eth, Fair - er far than words can tell, When at morn the watch I'm
2. orbs are ev - er glow - ing, As they thro' the lat - tice gleam, Thro' my heart warm rays are

1. O'er the way a maid-en liv - eth, Fair - er far than words can tell, When at morn the watch I'm
2. These light orbs are ev - er glow - ing, As they thro' the lat - tice gleam, Thro' my heart warm rays are

1. keep - ing, Those mild beams of light to greet, Thro' the lat - - - tice, sly - ly peep - ing, Two bright
 2. dart - ing, When from yon - der cot they stream, Then, O then, no spot so plea - sant As the

Ritard.

1. morn - - - ing stars I greet, Two bright morning stars, Two bright morning stars, Two bright morn - ing stars I greet.
 2. place in which I dwell, As that where I dwell, As that where I dwell, As the place in which I dwell.

Ritard.


Ritard.

1. Two bright morn - ing stars I greet, Two bright morning stars I greet.
 2. As the place in which I dwell, As the place in which I dwell.

Ritard.


TYROLESE SONG.

Soprano.

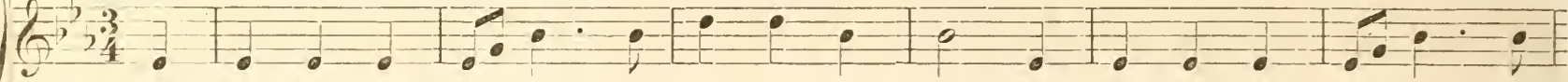


1. High, high on the mountain, how fresh is the air! Here sun-shine is gold-en, and

Alto.




Tenor.





2. Here shines a bright splen-dor, all splen-dor a - bove; Here free - dom and hon - or dwell


Base.



1. moon-light is fair; Why tar - ry in ci - ties, where all is so drear? Come, climb up the

2. sweet-ly in love; In truth and in hon - or we sport and we laugh, Who lives not on





1. mountains, fine spi - rits are here; Why tar - ry in cit - ies, where all is so drear? Come,



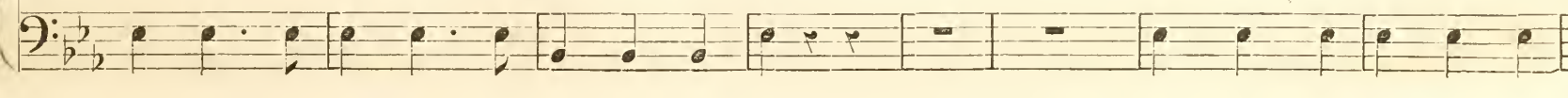
2. mountains, he lives but one half; In truth and in hon - or we sport and we laugh, Who



1. climb up the mountains, fine spi - rits are here, are here. . . La la la la la la la la,



2. lives not on mountains, he lives but one half, one half. . . La la la la la la,



TYROLESE SONG. (CONCLUDED.)

la la la la la la, la la la la la la la la, la la la la, la la la

la la la la la la, la la la la la la, la la la la, la,

la la la la la la, la la la la la la, la la la la, la,

la la la la la la, la la la la la la, la la la la, la,

la la la, la la la, la la la, la la la, la la la, la la la la.

la, la, la, la, la, la la la la.

TALKING IN HER SLEEP.

W. B. B. 93

Soprano.

1. I have some - thing sweet to tell you, But the se - cret you must keep; And re -
 2. For I know I am but dream - ing, When I think your love is mine, And I
 3. So re - mem - ber when I tell you What I can - not lon - ger keep, We are
 4. Now my pret - ty se - cret's com - ing, You must lis - ten with your heart, And
 5. You must shut your eyes so ear - nest, Or . . . mine will wild - ly weep, I . . .

Alto.

Tenor.

Base.

Hark! * hark! hark! hark! hark! hark!

1. - mem - ber if it is not right, I'm talk - ing in my sleep.
 2. know they are but seem - - - ing All the hopes that round me shine.
 3. none of us re - spon - si - ble For what we say in sleep.
 4. you shall hear it hum - - - ming, So close 'twill make you start.
 5. love you, I a - dore . . . you, But I'm talk - ing in my sleep.

For Tenor. 1. She has some - thing sweet to
 2. She . . . says she is but
 3. So re - mem - ber what she
 4. Her . . . pret - ty se - cret's
 5. I have shut my eyes so

hark! hark! hark! Talk - ing in her sleep,
 hark! hark! Talk - ing in her sleep,

* Or La.

TALKING IN HER SLEEP. (CONTINUED.)

1. tell me, But the se - cret I must keep; And re - mem - ber if it is not right, She is talk - ing in her
 2. dream - ing, But she thinks her love is mine; And she thinks they are but seem - - ing All the hopes that round her
 3. tells me, What she can - not lon - ger keep; But she says we're not re - spon - si - ble, For what we say in
 4. com - ing, I'll list with all my heart; And I'll glad - ly hear it hum - - ming, So close 'twill make me
 5. ear - nest, Or they would wild - ly weep; She loves me, she a - dores . . me, She's not talk - ing in her

1. sleep. But re - mem - ber if it
 2. shine. And I know they are but
 3. sleep. We are none of us re -
 4. start. And you shall hear it
 5. sleep. I . . . love you, I a -

1, 2, 3 & 4. Re - mem - - ber if it is not right, She talk - ing in her
 5. No, no, no, no, no, no, no, no, Not talk - ing in her

1. is not right, I'm talk - ing in my sleep.
 2. seem - ing, All the hopes that round me shine.
 3. - spon si - ble, For what we say in sleep.
 4. hum - - ming, So close 'twill make me start.
 5. - dore you, But I'm talk - ing in my sleep.

1, 2, 3 & 4. sleep,
 5. sleep, She's talk - ing in her sleep, She's talk - ing, talk - ing in her sleep.
 No, no, no, no, no, no, no, She's *not* talk - ing in her sleep.

THE BONNY BOAT. A ROUND IN THREE PARTS.

1. Glide a - long our bon - ny boat, While with the tide we gen - tly float, And
 2. chant to the deep sea's mel - low note; Glide a - long our bon - ny, bon - ny boat.
 3.

VIVACE.
Soprano.

1. Mer - ri - ly o'er the waves we go, La la la la la la la, No mu - sic half so

Alto.

Tenor.

2. No earth-ly king can ri - val me, La la la la la la la, My king - dom is the

Base.

1. sweet I know As the noise of the o - cean's roar; Mer - ri - ly, mer - ri - ly, ho! ho! ho! ho!

2. might-y sea, And my gay lit - tle boat my throne; Mer - ri - ly, mer - ri - ly, ho! ho! ho! ho!

1. Mer - ri - ly, mer - ri - ly o'er the wave, The sur - ges, the sur - ges, ho! ho! ho! ho! ho! They

2. Mer - ri - ly, mer - ri - ly o'er the wave, The sur - ges, the sur - ges, ho! ho! ho! ho! ho! They

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are printed below the vocal staves.

1. mad - ly, mad - ly rave. La la la la la la la la la, la la la la

2. mad - ly, mad - ly rave. La la la la la la la la la, la la la la

The second system of the musical score also consists of four staves, following the same layout as the first system. The key signature and time signature remain the same. The lyrics are printed below the vocal staves.

1. la la la la la la la la la la la la la la la la la la la .

2. la la la la la la la la la la la la la la la la la la la .

The score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is a simple, rhythmic melody with a steady accompaniment.

SONG OF THE NEW YEAR.

ALLEGRO.

HARMONIZED AS A QUARTETT, FROM G. F. ROOT'S ARRANGEMENT OF DONIZETTI.

1. I come, I come, and joy - ous - ly dawn - ing Are the spi - rits of earth to wel - come my

2. I come, I come, and balm I am bring - ing To the sad, wounded heart, ne - glect - ed and

The score consists of five staves. The top four staves are vocal parts for Soprano, Alto, Tenor, and Bass, and the bottom staff is piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is a more complex melody with a steady accompaniment.

1. birth; Tho' the flow - ers are hid - den, the sun - beams are glauc - ing, And the whole world re -

2. lone; I have pow - er to ban - ish the gloom that is cling - ing To the sad - dened re -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment is written on two staves: a treble clef staff and a bass clef staff. The music is in a common time signature. The lyrics are: "1. birth; Tho' the flow - ers are hid - den, the sun - beams are glauc - ing, And the whole world re -" and "2. lone; I have pow - er to ban - ish the gloom that is cling - ing To the sad - dened re -".

1. - ech - oes with glad - ness and mirth; I come not in beau - ty, I bring ye no blos - soms, Ye

2. - membrance of days that are gone; I come, and a sweet spell of brightness and beau - ty I

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment is written on two staves: a treble clef staff and a bass clef staff. The music is in a common time signature. The lyrics are: "1. - ech - oes with glad - ness and mirth; I come not in beau - ty, I bring ye no blos - soms, Ye" and "2. - membrance of days that are gone; I come, and a sweet spell of brightness and beau - ty I".

SONG OF THE NEW YEAR. (CONTINUED.)

DUET. A LITTLE SLOWER.

1. hear not the sound of the wild bird's sweet strain. But ere long the sweet buds that sleep in earth's

2. cast o'er the poor-est, the low - - liest home. I wak-en new thoughts of love and of

1. bo - som, And the song-bird, gay tru - ant, shall re - turn once a - gain; Then wel-come, thrice welcome, thou

2. du - ty, Dreams bet - ter and ho - lier for the year that's to come; Then wel-come, thrice welcome, thou

Ritard. *f* **CHORUS.** *f*

1. hap - py New Year, Tho' thou bringest no flow - ers, we bid thee good cheer; Thou com - est right

2. hap - py New Year, Tho' thou bringest no flow - ers, we bid thee good cheer; Thou com - est right

The first system of the musical score consists of four staves. The top two staves are vocal lines for two voices, with lyrics underneath. The bottom two staves are piano accompaniment. The music is in a common time signature and features a variety of note values including eighth and sixteenth notes, as well as rests. There are repeat signs at the end of each line.

1. glad - ly with mirth and with song, And earth wakes to hail thee in one joy - ful throng.

2. glad - ly with mirth and with song, And earth wakes to hail thee in one joy - ful throng.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are repeated for both voices. The piano accompaniment includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The system concludes with a double bar line and repeat dots.

GENTLY.

Soprano.

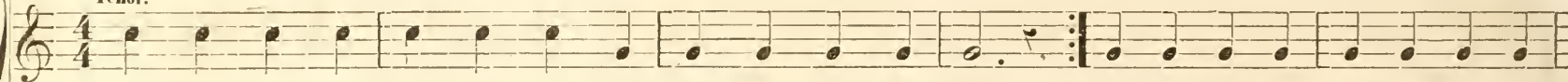


1. Ah! my heart is wea - ry, wait - ing, Wait - ing for the May; Wait - ing for the pleasant rambles,
 2. Ah! my heart is sore with sigh - ing, Sigh - ing for the May; Sigh - ing for the sure re - turn - ing,

Alto.

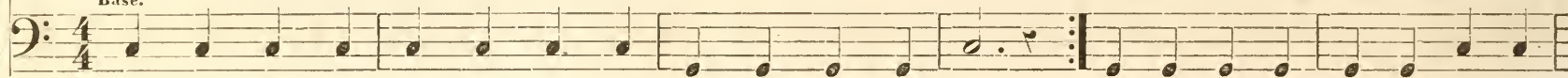


Tenor.

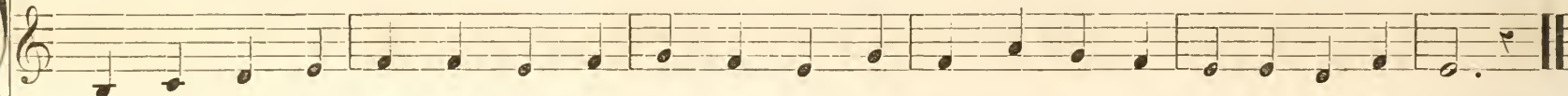


3. Ah! my heart, my heart is throbbing, Throbbing for the May; Throbbing for the sea - side bil - lows,

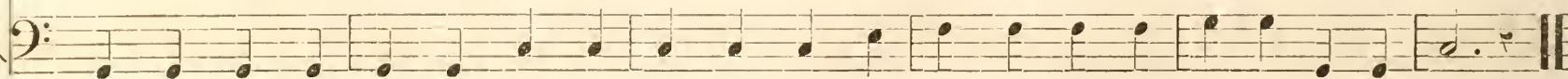
Base.



1. Where the fra - grant haw - thorn brambles, With the wood - bine al - ter - nat - ing, Scent the dew - y way.
 2. When the sum - mer's beams are burn - ing, Hopes and flowers that, dead or dy - ing, All the win - ter lay.



3. Or the wa - ter - woo - ing wil - lows, Where, in laugh - ter and in sob - bing, Glide the streams a - way.



ALLEGRETTO.
Soprano.

1. { Of songs I know full ma - ny, And sing what pleas-eth me ; }
{ 'Tis sweet a way as a - ny, To have va - ri - e - ty ; } But one song I heard late - ly, Did please my mind so

Alto.

Tenor.

2. { Of late I saw a shepherd, A gras - sy slope a - down, }
{ Where mer - ry brook-lets ca - percd, In shin - ing sum - mer sun, } Be - neath a beach-tree lay - ing, Lost in a sweet dream

Base.

1. great-ly—O, that I could but sing it thee, O, that I could but sing it thee.

2. play - ing His tune, a slender reed up - on, His tune, a slen - der reed up - on.

3.

That tune, 'twould first go upward
Some three, four notes, or so ;
And then it would go downward,
Now quick, and then more slow.
That tune to him was heaven :
Ah ! gladly I'd have given
All mine, that song of his to know !

4.

Thus, once did he play through it,
And then he'd look away ;
Then, quick, again he blew it :
I saw him as he lay.
He lay, just idly heeding
His lambkins round him feeding ;
And so he passed the summer day.

Soprano.



1. The na-tions long had groped their way A - mid the shrines of sceptered
 2. The poor and crushed of oth - er lands, The ex - ile tost, the fam - ine-
 3. In oth - er elimes, when des - pot might Shall shroud in gloom the struggling

Alto.

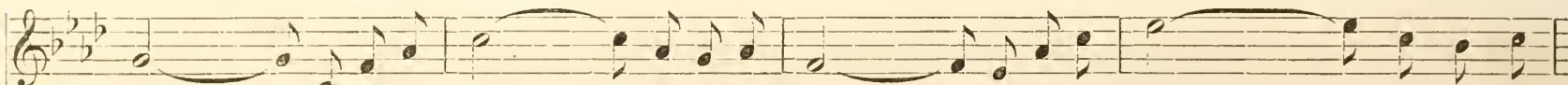
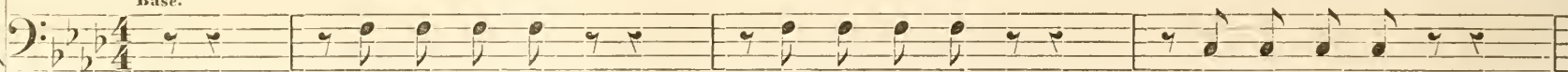


Tenor.

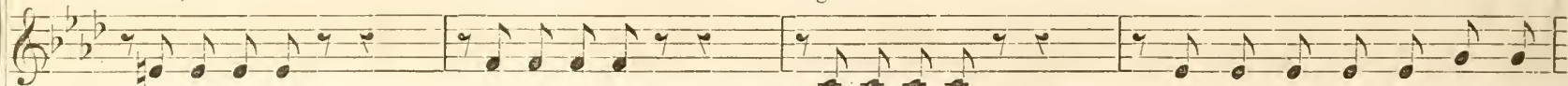


1. The na - tions long had groped their way A - mid the shrines
 2. The poor and crushed of oth - er lands, The ex - ile tost,
 3. In oth - er elimes, when des - pot might Shall shroud in gloom

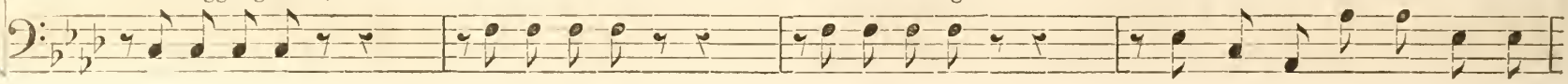
Base.



1. wrong, When morning broke, and ra-diant day Proclaimed the birth of Wash-ing-
 2. worn, With hopeful brow stretch forth their hands To this, the clime of Wash-ing-
 3. brave, Freedom will haste to here re - light Her torches at our he - ro's



1. of sceptered wrong, When morning broke, and radiant day Proclaimed the birth of Washing-
 2. the fam - ine-worn, With hopeful brow stretch forth their hands To this, the clime of Washing-
 3. the struggling brave, Freedom will haste to here re - light Her torch - es at our he - ro's





1. -ton. Then from our wes - tern shores the night Of doomed op - pres - sion fled a - way, And
 2. -ton. Here, as by ma - gic, melt their chains, And sov' - reigns on - ly walk the sod, Here



3. grave. One name her ban - ner shall out - fling, One name a - long her ram - parts run, And



1. un - told mil - lions now u - nite To hail our chief - tain's na - tal day, To hail our chief - tain's
 2. right with rea - son joint - ly reigns, And men but fear and wor - ship God, And men but fear and



3. Lib - er - ty tri - umph - ant sing The peer - less name of Wash - ing - ton, The peer - less name of



REFRAIN.

1. na - tal day. Fresh lau-rels bring, let hill and dell Re-ech-o with the fes-tal
 2. wor-ship God.

3. Wash-ing-ton. Fresh laurels bring, let hill and dell . Re-ech-o with

song; From year to year the sto-ry tell, . While Freedom's sons the strain pro-long.

the fes-tal song; From year to year the sto-ry tell, . While Freedom's sons the strain pro-long.

I LOVE TO SING.

WORDS BY DR. BETHUNE.
MODERATO.
 Soprano.

1. I love to sing when I am glad, Song is the e - cho of my glad-ness; I love to sing when I am

Alto.

Tenor.

Base.

1. sad, Till song makes sweet my ve - ry sad - ness, Till song makes sweet my ve - ry sad - ness, La la la la la

1. sad, Till song makes sweet my ve - ry sad - ness, Till song makes sweet my ve - ry sad - ness,

I LOVE TO SING. (CONTINUED.)

1. la, la la la la la, la la la la la la la la la la la. . . 'Tis plea-sant

1. la la la, la la la, la, la, la, la. 'Tis

1. time when voi-ces chime To some sweet rhyme in con-cert on - ly, And song to me is com-pa-

1. plea-sant time when voi-ces chime To some sweet rhyme in concert on - ly, And song to me is

1. -ny, Good com-pa - ny when I am lone - ly.

1. com - pa - ny, Good com - pa - ny when I am lone - ly.

Detailed description: This block contains the musical notation for the first two verses of the song 'I Love to Sing'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The first verse lyrics are: '1. -ny, Good com-pa - ny when I am lone - ly.' The second verse lyrics are: '1. com - pa - ny, Good com - pa - ny when I am lone - ly.'

2.

When'er I greet the morning light,
 Sweet music flows in thankful numbers,
 And, 'mid the shadows of the night,
 I sing me to my welcome slumbers.
 La la la la la, &c.
 My heart is stirred by each glad bird,
 Whose notes are heard in summer bowers;
 And song gives birth to friendly mirth,
 Around the hearth in wintry hours.

WORDS BY JOHN G. FREERE.
ALLEGRO.
 Soprano.

THE HUSBAND'S RETURN.

W. B. BRADBURY.

1. He comes to - night—the mo - mentsstrangely lin - ger, The sun yet lags a - bove the dis - tant
 2. He comes to - night—at last the sun is sink - ing, His sha - dows lenghten o'er the lev - el

Alto.

Tenor.

3. He comes to - night—and yet he is de - lay - ing; My lips are burn - ing for his glow - ing

Base.

Detailed description: This block contains the musical notation for the song 'The Husband's Return'. It features five staves: three vocal staves (Soprano, Alto, and Tenor) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: '1. He comes to - night—the mo - mentsstrangely lin - ger, The sun yet lags a - bove the dis - tant' and '2. He comes to - night—at last the sun is sink - ing, His sha - dows lenghten o'er the lev - el'. The Alto part has the lyrics: '3. He comes to - night—and yet he is de - lay - ing; My lips are burn - ing for his glow - ing'. The piano accompaniment consists of two staves with chords and melodic lines.

1. hill, the distant hill ; The clock scarce seems to move its laggard finger, The sha - dow on the di - al plate stands
 2. plain, the level plain ; I grow im - pa - tient, gazing thus, and thinking, And wait - ing for his com - ing step in

3. kiss, his glowing kiss ; If I were he I would not thus be stay - ing, And los - ing time so dear to life as

1. still, He comes to - night, He comes to-night.
 2. vain, He comes to - night, He comes to-night.

3. this, He comes to-night, He comes to-night, He comes to-night.

4.
 He comes to-night—I feel his dear hand playing
 Among the flowing tresses of my hair ;
 While o'er my brow caressingly 'tis straying,
 Smoothing the locks that cluster thickly there.
 He comes to-night.

5.
 He comes to-night—his gentle whisper, telling
 How dear he holds me in his inmost heart,
 Falls thrilling upon my ear, compelling
 The joyous tear-drops from my eyes to start.
 He comes to-night.

6.
 He comes to-night—how sweet to thus be dreaming.
 Imagining the bliss that he will bring :
 Hark ! 'tis his step—no more my joy is seeming,
 Now will the hours their course like lightning wing.
 He comes to-night.

ANDANTE.

THE ROVER.*

ARRANGED FOR THIS WORK FROM FLOTOW'S OPERA OF "MARTHA." 111

Soprano. *mp*

1. } The world is beck-'ning me a-way In for-eign lands a-far to stray, a-far to stray;
 } My bo-som glows with ope-ning spring, And like the lark I spread the wing, I spread the wing—

Alto. *mp*

2. } I'll seek the for-est sha-dows cool, I'll seek the grape-vine cur-tained pool, the cur-tained pool,
 } And moun-tain breath, and val-leys wild, And sun-shine clear, and star-light mild, and star-light mild—

Tenor. *mp*

3. } My days all free from care and cross, I'll sweet-ly sleep on moun-tain moss, on moun-tain moss;
 } The spring in all my pulse shall glow, My cheer-y song like wa-ter flow, like wa-ter flow—

Base.

1. Im-mured at home no more to stay, But free as zephyr break a-way, Im-mured at home no more to stay, But

2. O'er all cre-a-tion, far and wide, I'll range with fan-cy for my guide, O'er all cre-a-tion, far and wide, I'll

3. My song of thanks shall up-ward swell, That I in this fair world do dwell, My song of thanks shall up-ward swell, That

* The Base, Tenor and Alto should be sung comparatively light, the Soprano prominent.

SOLO.

1. free as zeph - - - yr, free as zeph - yr break a - way, a - way. Here at
 2. range with fan - - - - ey, range with fan - ey, fan - cy for my guide. Here at
 3. I here dwell, that I, that I in this fair earth do dwell. Here at

1. But free as zephyr, free as zephyr, free as zeph - yr break a - way, a - - way.
 2. I'll range with fancy, range with fan - ey, range with fan . ey, fan - ey for my guide.
 3. That I here dwell, I in this fair earth, That I in this fair earth do dwell.

CHORUS.

home no more to stay, But wan-der far a - way. Here at home no more to stay, But wander far a - way, Wan-der

Here at home no more to stay, But wander far a - way, Wan-der

THE ROVER. (CONCLUDED.)

far a - - way, a - way, a -

far a - - way.

This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The fourth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

- way, a - - way, Here at home no more to stay, But wan - der, wan - der far a - way.

a - - way, a - way, a - way, a - - way.

This system contains the last four staves of music. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The fourth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

ALLEGRO.

Soprano.

1. Drink not, ye mer - ry girls and boys, Of wine that spar - kles, but de - eoy's; Drink wa - ter, pure and bright, Drink wa - ter,

Alto.

2. When Bac-ehus first the wine-eup brought, 'Twas found with pu - rest grape-juice fraught—A jol - ly rogue was he, A jol - ly

Tenor.

3. Well, let him shake his jol - ly sides, As years of fol - ly he de - rides, 'Twill be our time to laugh, Ha! ha! our

Bass.

1. pure . . . and bright; It bring-eth nei - ther care nor pain, But cheer-eth like the gen - tle rain: Drink
2. roguc . . . was he, For when he saw man free - ly quaffed, He drugg'd the bowl, and sly - ly laughed, Ha,
3. time . . . to laugh; When men re - fuse to "go it blind," And Bac-ehus ean no fol - lowers find, We'll

1. wa - ter pure and bright; It bring-eth nei - ther care nor pain, But cheer-eth like the gen - tle rain: Drink
2. jol - ly rogue was he, For when he saw man free - ly quaffed, He drugg'd the bowl, and sly - ly laughed, Ha,
3. time, our time to laugh; When men re - fuse to "go it blind," And Bac-ehus ean no fol - lowers find, We'll

1. wa - ter, pure wa - ter, Drink wa - ter, pure wa - ter, Drink, drink, drink, drink, drink,
 2. ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha! Then drink, drink, drink, drink,
 3. laugh, ha, ha, ha, ha! We'll laugh, ha, ha, ha, ha! And drink, drink, drink, drink,

drink, drink, drink, Drink, drink, drink, drink, drink, drink, Drink wa - - - ter, pure wa - - - ter, Drink
 drink, Drink, drink, drink, drink, drink, Drink, drink, drink, drink, drink, drink, drink, Drink,

wa - ter, wa - ter pure and bright, Drink wa - - ter, pure wa - - ter, Drink wa - ter pure and bright.

drink, drink, drink, drink, drink, drink, Drink, drink, drink, drink, drink, drink, Drink wa - ter pure and bright.

NEAR THE LAKE, WHERE DROOPED THE WILLOW.

Soprano.

1. { Near the lake, where drooped the willow, Long, long a - go, Where the rock threw back the bil - low, Bright - er than snow. }
 { Dwelt a maid be - loved and cherished By high and low; But with au - tumn's leaf she per - ished, Long time a - go. }

2. { Rock, and tree, and flow - ing wa - ter, Long time a - go, Bird, and bee, and blos - som taught her Love's spell to know; }
 { While to my fond words she lis - tened, Mur - mur - ing low, Ten - der - ly her dove - eyes glis - tened, Long time a - go. }

Alto.

Tenor.

3. { Min - gled were our hearts for ev - er, Long time a - go; Can I now for - get her? nev - er! No, lost one, no. }
 { To her grave these tears are giv - en, Ev - er to flow; She's the star I missed from heaven, Long time a - go. }

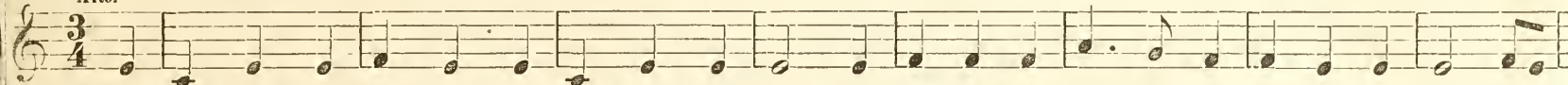
Base.

Soprano.



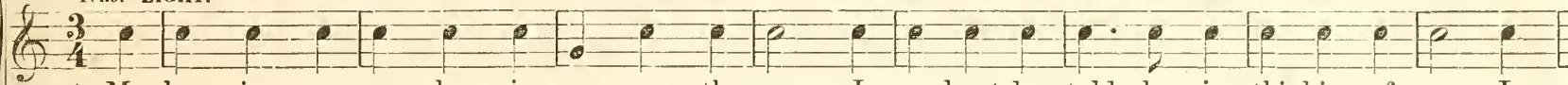
1. My lov - er's a ri - der, a ri - der so fine, The steed is his sov'-reign, the ri - der is mine. La
 2. Blue eyes and brown hair, and right no - ble in mien, O, charming and fair is my lov - er, I ween. La

Alto.



3. My heart is a cas - tle, well bolt - ed and grim, My love is the pass - key, it o - pens to him. La

Tenor - LIGHT.



4. My love is a - way, he is o - ver the sea, I need not be told he is thinking of me. La
 5. If you have a lov - er so no - ble and true, I'll fin - ish my song, and then lis - ten to you. La

Base.



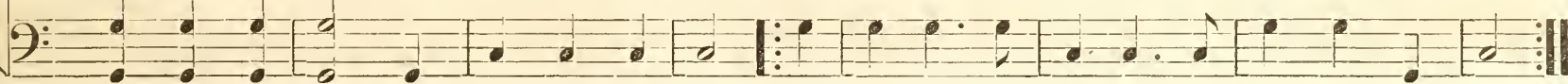
Repeat *pp.*



la la la la la la la la, la la la la la la la la la.



la la la la la la la la, la la la la la la la la la.

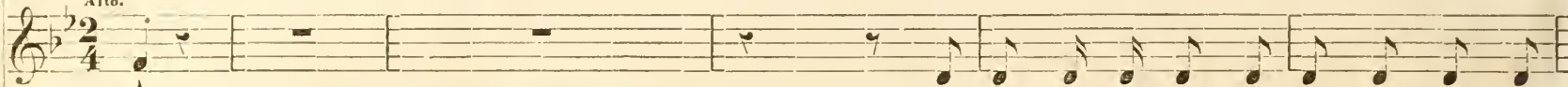


Soprano.



Hark!

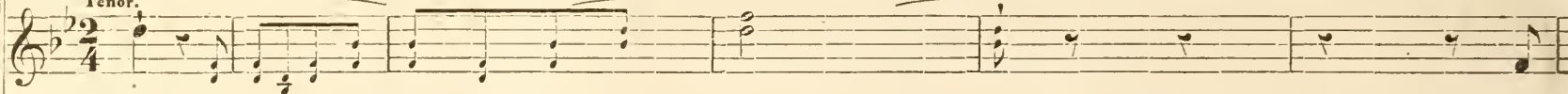
Alto.



Hark!

1. The mel - low note of the hun - ter's horn Sounds o - ver the hills so sweet and clear, Its
2. With speed of wind, from ap - proach - ing foes, The deer o - ver turf now light - ly bounds, The
3. The deer mounts o - ver the hills so high, The horn sweet - ly sounding from be - low, Our

Tenor.



Hark!

Base.



1. tones are on the breez - es borne, And the cry of the hounds we hear. Hark! Tra ra tra ra tra ra tra ra,
2. hun - ter's heart with plea - sure glows, While the horn in the dis - tance sounds. Hark! Tra ra tra ra tra ra tra ra,
3. fleet steeds o'er the turf now fly, And they stop not for brooklet's flow. Hark! Tra ra tra ra tra ra tra ra,



THE HUNTER'S LIFE. (CONCLUDED.)

First time Cres. to *ff*; Second time Dim. to *pp*.

Tra ra ra ra, tra ra ra ra, tra ra ra ra ra ra ra. La la la la la la la la, Hur-

Tra ra, tra ra ra ra ra. La la la la la la la la, Hur-

- rah! hur - rah for the hun - ter's life, Hur-rah! hur-rah! hur-rah! The hun - ter's life for me, hur-rah!

- rah! hur - rah for the hun - ter's life, Hur-rah! hur-rah! hur-rah! The hun - ter's life for me, hur-rah!

SWIFT AS A FLASH.

FROM "CINDERELLA"—ROSSINI.

ALLEGRO.
Soprano. SOLO.

Musical staff for Soprano Solo, treble clef, 3/4 time signature, key of D major. The melody begins with a whole rest, followed by a series of eighth and quarter notes.

Swift as a flash . . . that mocks the light,

Alto. CHORUS. *pp*

Musical staff for Alto Chorus, treble clef, 3/4 time signature, key of D major. The accompaniment consists of a steady eighth-note pattern.

Tenor. CHORUS. *pp*

Musical staff for Tenor Chorus, treble clef, 3/4 time signature, key of D major. The accompaniment consists of a steady eighth-note pattern.

While to joy we sing in - vit - ing, While to joy we sing in - vit - ing, Hearts and voi - ces

Base. CHORUS. *pp*

Musical staff for Bass Chorus, bass clef, 3/4 time signature, key of D major. The accompaniment consists of a steady eighth-note pattern.

Musical staff for Soprano Solo, treble clef, 3/4 time signature, key of D major. The melody continues with a long note followed by eighth notes.

. Thou seem'st a bird . . . in air - y flight, When

Musical staff for Alto Chorus, treble clef, 3/4 time signature, key of D major. The accompaniment continues with eighth notes.

Musical staff for Tenor Chorus, treble clef, 3/4 time signature, key of D major. The accompaniment continues with eighth notes.

all u - nit - ing, Hearts and voi - ces all u - nit - ing, Oh, what plea - sure, what de - light, When

Musical staff for Bass Chorus, bass clef, 3/4 time signature, key of D major. The accompaniment continues with eighth notes.

home re - - turn - ing, We leave these cool foun-tains, And lof - ty moun-tains, What

home re - - turn - ing, We leave these cool foun-tains, And lof - ty moun-tains, What

plea-sure, what de - light, Ah!

plea-sure, what de-light, In bow - ers, Sweetest flow - ers, Wet by show-ers, Ev - er fair and bright.

SWIFT AS A FLASH. (CONTINUED.)

Swift as a flash . . . that mocks the light,

pp

pp

While to joy we sing in - vit - ing, While to joy we sing in - vit - ing,

pp

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lyrics 'Swift as a flash . . . that mocks the light,' are written below the notes. The piano accompaniment consists of two staves: the right hand starts with a whole rest, and the left hand starts with a whole rest. Both hands enter with a piano (*pp*) dynamic. The right hand accompaniment features a series of eighth notes, while the left hand accompaniment features a series of quarter notes.

. Thou seem'st a bird . . . in air - y flight, With what de-

Hearts and voi - ces all u - nit - ing, Oh, what plea - sure, what delight, Oh, what delight,

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with a treble clef. The melody continues with a quarter note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. The lyrics '. Thou seem'st a bird . . . in air - y flight, With what de-' are written below. The piano accompaniment continues with the same two-staff structure. The right hand accompaniment features a series of eighth notes, and the left hand accompaniment features a series of quarter notes. The lyrics 'Hearts and voi - ces all u - nit - ing, Oh, what plea - sure, what delight, Oh, what delight,' are written below the piano accompaniment staves.

- light, Our songs in - vite, Our songs in - vite,

With what joy our songs in - vite, Oh, what plea - sure, what de - light, With what joy our

. Our songs in - vite, When home re - - turn - ing, We

songs in - vite, Oh, what plea - sure, what de - light, When home re - - turn - ing, We

SWIFT AS A FLASH. (CONCLUDED.)

leave these cool foun-tains, And lof - ty moun-tains, What plea-sure, what de - light!

leave these cool foun-tains, And lof - ty moun-tains, What plea-sure, what de - light!

O, THERE'S MUSIC IN THE WATERS. TRIO AND QUARTET.

WORDS BY WM. ROSS WALLACE, Esq.
Soprano.

W. B. BRADBURY.

1. O, there's mu - sic in the wa - ters, Play - ing on their sil - ver flutes, With the au - tumn's night-winds sigh-ing, Soft - ly

2. O, there's mu - sic in the cir - cle, Gath-ered round the household hearth, Laughs of chil - dren, smiles of pa - rents, Sweet-est

3. O, there's mu - sic in the can - non, Boom-ing from the pa - triot host, When the foe - men dare to tram - ple On Co-

1. o - ver air - y lutes; There is mu - sic in the o - cean, Breaking on green isles a - far— Mu - sic

2. bless - ings on the earth! There is mu - sic in the greet - ing Of the moth - er, wife, or friend— Mu - sic

3. - lum - bia's sa - cred coast; There is mu - sic in the wav - ing Of our flag on free - dom's cars— Mu - sic,

CHORUS, or QUARTET.

1. in the sol - emn for - est— Mu - sic in the watch - ing star! We have lis - tened to that mu - sic, Where the

2. of the times pro - phet - ic Where the song shall nev - er end. We have heard that house - hold mu - sic, Un - al -

3. grand, tri - umphant mu - sic, In the rus - tle of its stars! We have heard that might - y mu - sic Sounding

1. moon - lit wa - ters roll, And 'tis ours each tone to ech - o In the cham - bers of the soul. And 'tis

2. -loyed by tin - sel art: How we love, we love to ech - o Tones like those un - to the heart! How we

3. o - ver Free - dom's goal; Then hur - rah! and give their ech - oes Back to ev - ery free - man's soul! Then hur -

1. ours each tone to e - cho In the cham - bers of the soul, In the cham - bers of . . the soul.

2. love, we love to e - cho Tones like those un - to the heart, Tones like those un - to the heart.

3. -rah! and give their e - choes Back to ev - ery free - man's soul, Back to ev - ery free - man's soul.

THE FOUNTAIN. TEMPERANCE GLEE.

WM. B. BRADBURY.

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Tenor.



1. A song, a song to the bub - bling spring, So clear and bright, Let us all its
2. How sweet it is, when tired and faint, With noon - tide heat, Here to quaff the

Alto.



Soprano.



3. No grief or dis - cord here is found, None here is found; Peace, and love, and

Base.



1. prais - es sing, Sing, sing to - night. Spark - ling lit - tle foun - tain, Sing - ing ev - er gay - ly,
2. gush - ing wave, Cool, cool and sweet. Spark - ling lit - tle foun - tain, Sing - ing ev - er, &c.



3. joy a - bound, Joy, joy a - bound. Spark - ling lit - tle foun - tain, Sing - ing ev - er gay - ly,



Spark-ling lit - tle foun - tain, Sing - ing ev - er gay - ly, Cheer us with thy mu - sic, Cheer us, cheer us dai - ly,

Spark - ling lit - tle foun - - - - tain, Sing - ing ev - er gay - - - - ly,

Spark-ling lit - tle foun - tain, Sing - ing ev - er gay - ly, Cheer us with thy mu - sic, Cheer us, cheer us dai - ly,

Cheer us with thy mu - - - - sic, Cheer us, cheer us

Cres. Dim.

1. Sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing ev - er
 2. Spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling ev - er
 3. Gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling ev - er

Cheer us with thy mu - - - - sic, Cheer us, cheer us

Cres. Dim.

1. Sing - ing, sing - ing, (same words as under *Alto*.)

dai - ly. Tra la la la la la la la la la la la, tra la la, tra la la,
 dai - ly.
 dai - ly. Tra la la la la la la la la la la la, tra la la, tra la la,

Tra la la la la la la la la la la, Cheer us, cheer us dai - ly.
 Tra la la la la la la la la la la, Cheer us, cheer us dai - ly.

4.
 Then drink away, boys, freely drink,
 Yes, drink, drink, drink;
 Fill your cups, fill to the brink,
 Fill to the brink.
 Sparkling little fountain, &c.
 Foaming, foaming, &c.

5.
 A bumper now to ladies all,
 To ladies all;
 To ladies short, and ladies tall,
 I like them all.
 Sparkling little fountain, &c.
 Ladies, ladies, &c.

Soprano. SOLO.

My dear - est Mis - ter Fa - den, I

Base. SOLO.

My pret - ty lit - tle maid - en, you now must learn to spin.

Cres.

real - ly can't be - gin; I can't, I shan't, I won't.

You must! you shall! (*Angrily.*) you will! (*Soothingly.*) O yes, you will, my

(*Imitating him.*) I real - ly would, dar Mis - ter Fa - den,

lit - tle maid - en, now must learn to spin,

but I can't be - gin. (*A little vexed.*) No! no!

(*Inquisitively.*) No? no?

No, no, no, no, sir! O do, O do, I pray;
no? (Gently.) O then, my child, I'll teach you; Yes, yes, be

I'll mind all that you say, I'll mind all that you say.
care - ful, I be - seech you, And mind you what I say, And mind you what I say.

ALLEGRETTO.
Soprano.

QUARTET.

Lightly, lightly, lit - tle maiden, Lightly, light-ly, lit - tle maid-en, Light-ly, light-ly, lit - tle

maid-en, turns the mer-ry spin-ning-wheel, With its silk-en flax all lad-en, Which we

maid-en, turns the mer-ry spin-ning-wheel, With its silk-en flax all lad-en, Which we

draw from off the reel, Light-ly, light-ly, Light-ly,

Light-ly, light-ly, lit-tle maid-en, Turns the mer-ry spin-ning

draw from off the reel, Light-ly, light-ly, lit-tle maid-en, Turns the mer-ry spin-ning

Whirl, whirl, whirl, whirl, whirl, whirl, whirl,

light - ly, light - ly, light - ly, lit - tle maid-en, ha, ha, ha, ha, ha, ha, ha, ha, ha,

wheel,

wheel, Light-ly, light - ly, lit - tle maid-en, Turns the mer - ry spin-ning wheel, Yes, turns the

whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! La la, . . . ah! . . .

mer - ry spin - ning wheel, ha, ha, ha, ha, ha! Light - ly, light - ly, lit - tle

whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl, whirl.

THE SPINNING LESSON. (CONCLUDED.)

ha, ha! la la la, ha, ha, ha! la la, . . . ah! . . ha, ha! la

maid - en, Turns the mer - ry spin - ning wheel, With its silk - en flax all lad - en, Which we

The first system of the musical score consists of four staves. The top staff is the vocal line, featuring a melody with notes and rests, and lyrics underneath. The second staff is the treble clef piano accompaniment. The third and fourth staves are the bass clef piano accompaniment. The lyrics are: "ha, ha! la la la, ha, ha, ha! la la, . . . ah! . . ha, ha! la" on the vocal line, and "maid - en, Turns the mer - ry spin - ning wheel, With its silk - en flax all lad - en, Which we" on the piano accompaniment lines.

la la la la, la la, Yes, yes, the spin - ning wheel.

draw from off the reel, Yes, yes, yes, yes, yes, the spin - ning wheel.

The second system of the musical score also consists of four staves. The top staff is the vocal line, with lyrics: "la la la la, la la, Yes, yes, the spin - ning wheel." The piano accompaniment (staves 2-4) continues with the lyrics: "draw from off the reel, Yes, yes, yes, yes, yes, the spin - ning wheel." The score concludes with a double bar line.

RURAL PLEASURES.

ARRANGED FROM FLOTOW. 135

ALLEGRO.
Soprano.

1. Fare-well, fare - well to toil and care, And to the green-wood wild re - pair, And roam as
2. Would I might ev - er, ev - er dwell, Where fresh and sweet these plea-sures swell, Wher-ev - er

Alto.

Tenor.

3. The birds that sport thro' bower and grove, And seem so full of joy and love, Would sing to

Base.

1. free, as free as air, yes, as free, as free as air, Roam as free as air, as free as air.
2. fresh and sweet they swell, yes, where fresh and sweet they swell, Fresh and sweet they swell, where fresh they swell.

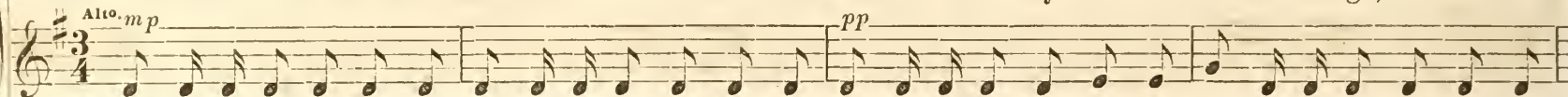
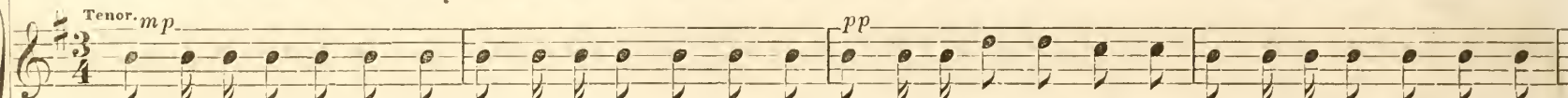
3. me their sweetest songs, yes, their sweetest, sweetest songs, Sweet - est, sweetest songs, their sweet - est songs.

ALLEGRETTO—SPIRITED.

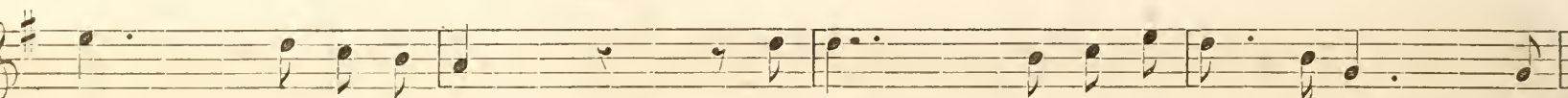
Soprano.



1. O give me back my A - rab steed, A
 2. O with my A - rab steed I'll go, To

Alto. *mp*Tenor. *mp*

Tra la la la la la la la la la la la la, Tra la la la la la la la la la la la la

Base. *mp*

1. shield and falchion bright, And I will to the bat - tle speed, To
 2. brave th' embattled plain, Where war - riors brave their va - lor show, And



Tra la la la la la la la la la la la la, Tra la la la la la la la la la la la la



1. save him in the fight; His no - ble crest I'll proud-ly wear, And gird his scarf a-
 2. drain each no - ble vein; His brow that oft the bat - tle braves, With fade - less lau-rels

His no - ble crest, &c.

Tra la la la la la la la, la la la la la la la la la la

1. round, But I must to the field re - pair, But I must to the
 2. crowned, Shall guide me where his fal - chion waves, Shall guide me where his

la la, la, la la la la la la la la la la la, But I must, &c.

la la la, Tra la la la la la la la la

1. field re - pair, Hark! hark! the trum - pet's sound. O

2. fal - chion waves, Hark! hark! the trum - pet's sound. Tra la la la, Tra la la la, O

la la la la la la, Hark! &c.

give me back my A - rab steed, A shield and fal - chion bright, And I will to the

give me back my A - rab steed, A shield and fal - chion bright, And I will to the

THE ARAB STEED. (CONCLUDED.)

bat - tle speed, To save him in the fight; And I will to the bat - tle speed, To

bat - tle speed, To save him in the fight; And I will to the bat - tle speed, To

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Both are in G major (one sharp) and 4/4 time. The lyrics are: "bat - tle speed, To save him in the fight; And I will to the bat - tle speed, To".

save him in the fight; And I will to the bat - tle speed, To save him in the fight.

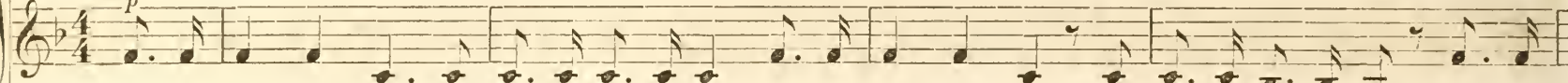
save him in the fight; And I will to the bat - tle speed, To save him in the fight.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Both are in G major (one sharp) and 4/4 time. The lyrics are: "save him in the fight; And I will to the bat - tle speed, To save him in the fight." The system concludes with a double bar line.

PLAINTIVELY.

Soprano. *p*

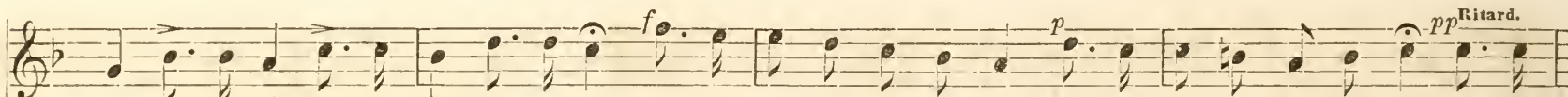
1. By the sad sea waves, I lis - ten while they moan, A la - ment o'er graves Of hope and pleasure gone; I was

Alto. *p*

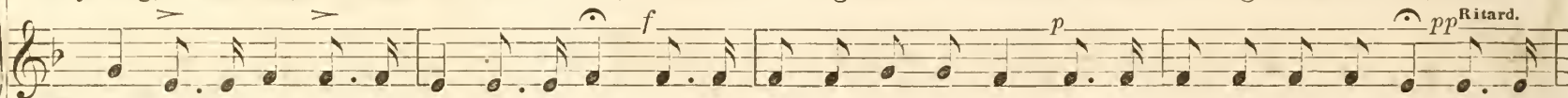
1. By the sad sea waves, I lis - ten while they moan, A la - ment o'er graves Of hope and pleasure gone; I was

Tenor. *p*

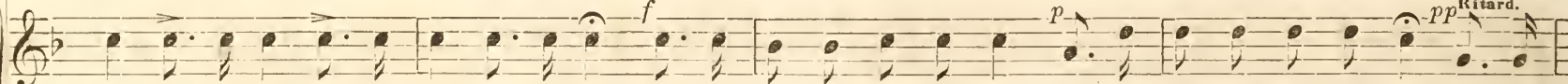
1. By the sad sea waves, I lis - ten while they moan, A la - ment o'er graves Of hope and pleasure gone; I was

Base. *p*

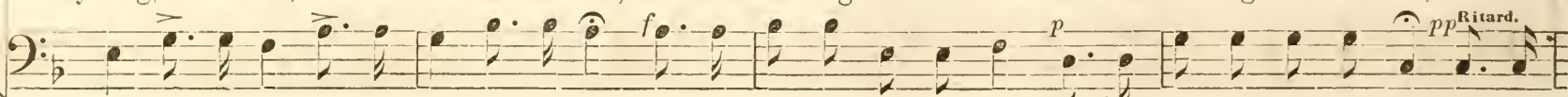
1. young, I was fair, I had once not a care, From the ris - ing of the morn To the set - ting of the sun; Yet I



1. young, I was fair, I had once not a care, From the ris - ing of the morn To the set - ting of the sun; Yet I



1. young, I was fair, I had once not a care, From the ris - ing of the morn To the set - ting of the sun; Yet I



1. young, I was fair, I had once not a care, From the ris - ing of the morn To the set - ting of the sun; Yet I

*ANIMATO.
Tempo.* *ff*

1. pine like a slave, By the sad sea wave; Come a - gain, bright days Of hope and pleasure gone, Come a -

f *Tempo.* *ff*

1. pine like a slave, By the sad sea wave; Come a - gain, bright days Of hope and pleasure gone, Come a -

f *Tempo.* *ff*

1. pine like a slave, By the sad sea wave; Come a - gain, bright days Of hope and pleasure gone, Come a -

f *Tempo.* *ff*

SLOW. *p*

1. - -gain, bright days, Come a - gain, come a - gain.

p

1. - -gain, bright days, Come a - gain, come a - gain.

p

1. - -gain, bright days, Come a - gain, come a - gain.

p

2.

From my care last night,
 By holy sleep beguiled,
 In the fair dream-light,
 My home upon me smiled;
 Oh, how sweet 'mid the dew,
 Every flower that I knew,
 Breathed a gentle welcome back
 To the worn and weary child.
 I awake in my grave,
 By the sad sea wave:
 Come again, dear dream,
 So peacefully that smiled;
 Come again, dear dream,
 Come again, come again.

Soprano.

1. When even - ing brings the twi - light hour, I pass a lone - ly spot, Where
 2. Once, how I can - not well di - vine, Un - less by chance, we kissed, I
 3. The ros - es, when the zeph - yrs woo, Im - part what they re - ceive; They

Alto. *pp*

Tenor. *pp*

La la la la, la la la la, la la la la, la la la la, la la la la, la la la la,

Base. *pp*

1. oft she comes to cull the flower We call "For - get - me - not;" She nev - er whis - pers, go nor
 2. found her lips were close to mine, So I could not re - sist; As nei - ther whis - pered yea nor
 3. sigh and sip the balm - y dew, But nev - er whis - pers give; Our love is mu - tual, this we

la la la la, la la la la, la la la la, la la la, la la la

1. stay, She nev - er whis - pers go nor stay, We meet by chance the u - sual way, We
 2. nay, As nei - ther whis - pered yea nor nay, They met by chance the u - sual way, They
 3. know, Our love is mu - tual, this we know, Though nei - ther tell the oth - er so, Tho'

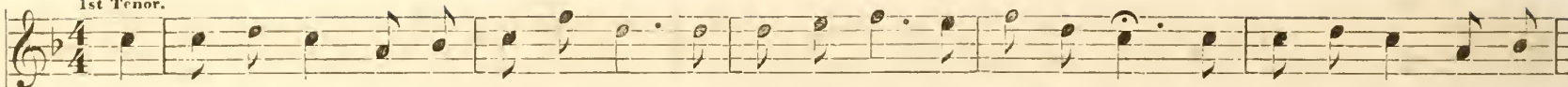
la la la, la la la la. We meet by chance the u - sual way, &c.

1. meet by chance the u - sual way, We meet by chance, We meet by chance, We meet by chance the u - sual way.
 2. met by chance the u - sual way, They met by chance, They met by chance, They met by chance the u - sual way.

3. nei - ther tell the oth - er so, Tho' nei - ther tell the oth - er so, Tho' nei - ther tell the oth - er so.

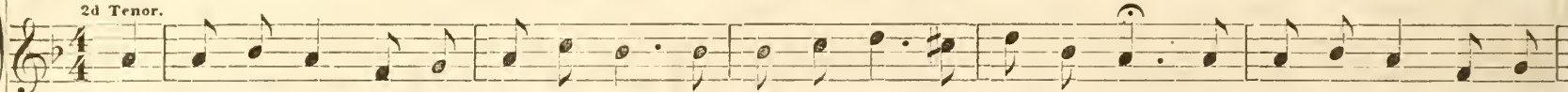
THE COQUETTE. QUARTET FOR MALE VOICES.

1st Tenor.

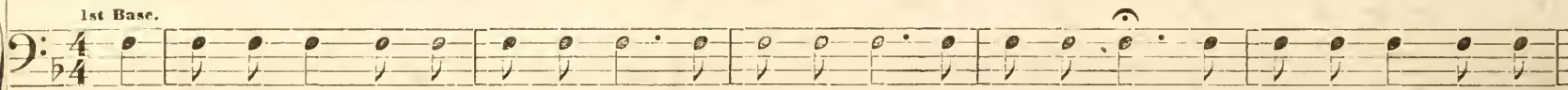


1. A youth once saw by the way-side, bloom A love-ly rose of sweet per-fume, And would have pluck'd it, but
 2. O love-ly maid-ens, we sing to you, Who like the rose in grace and hue, With love in-vit-ing to

2d Tenor.

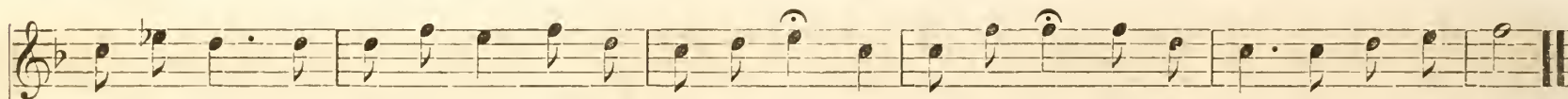


1st Base.



3. My song doth tell how the rose did fare, That thus re-ward-ed ten-der care, 'Twas left a-lone, and when
 4. And now the mo-ral we need not tell, For each fair maid can read it well, And wise ones will not with

2d Base.



1. ah! he found The rose was fair, but the thorns would wound, The rose was fair, but the thorns, the thorns would wound.
 2. ven-ture nigh, Would true hearts wound, and then bid them die, Would true hearts wound, and then bid them, bid them die.



3. noon was o'er, 'Twas hanging bleached, and was sweet no more, 'Twas hanging bleached, and was sweet, was sweet no more.
 4. scorn re-ward The hand that fain would pro-tect and guard, The hand that fain would pro-tect, pro-tect and guard.



O, I AM A MERRY SAILOR LAD. GLEE FOR MALE VOICES.*

I. B. WOODBURY. 145

ALLEGRETTO.

1st Tenor or Alto.

1. O, I am a mer - ry sail - or lad, With heart both light and free; I high - ly prize my
 2. Where bound - - ing bil - low rears its head To play with tem - pest cloud; Where storm's deep voice comes

2d Tenor.

1st Base.

3. I love to tread the ves - sel's deck, A - mid the howl - ing gale, And lis - ten to the
 4. O, see the viv - id light - ning play, A - round me bold and free; Yet some will love the

2d Base.

1. gal - lant ship, I love the deep, blue sea. Hur - rah! hur - rah! hur - rah! I love .
 2. o'er the main In mur - murs hoarse and loud. Hur - rah! hur - rah! &c.

3. sea - gull's scream, And to the thun - der's rail. Hur - rah! hur - rah! hur - rah! I love .
 4. dull, tame shore, But an o - cean life for me. Hur - rah! hur - rah! hur - rah! I love, I

* From the "Chorus Glee Book," by permission.

Cres. *I love, I love the dark, blue sea, I love, I love, I love the dark, blue sea.* Ritard.

Cres. *I love, I love the dark, blue sea, I love, I love, I love the dark, blue sea.* Ritard.

Cres. *I love, I love the dark, blue sea, I love, I love, I love the dark, blue sea.* Ritard.

Cres. *love, I love, I love,* Ritard.

THE PARTING.

ARRANGED FROM A GERMAN STUDENT'S SONG.

Soprano.

1. { Fare ye well, fare - well, dear home of my childhood! Forth from hence I must de - part; }
 { Fare-well, fa - ther, moth-er, sis - ter, and broth-er! For to - mor - row we must part! } Dearest

Alto.

Tenor.

1. { Fare ye well, fare - well, dear home of my childhood! Forth from hence I must de - part; }
 { Fare-well, fa - ther, moth-er, sis - ter, and broth-er! For to - mor - row we must part! } Dearest

Base.

1. home, and must we part? And for ev - er must we part? Then adieu! ah! then a-dieu! Then a-dieu, adieu, adieu! Then a-

- dieu, a - dieu, a - dieu! Then a - dieu, and fare ye well!

2.
 Fare ye well, ye sweetly blossoming roses,
 And ye lilies, sweet and pale!
 Ah! I can no longer tend you at even,
 For I leave this pleasant vale:
 Must we ever, ever part?
 Must we ever, ever part?
 Then adieu! ah! &c.

3.
 Fare ye well, farewell, dear home of my childhood!
 Fare ye well, brooks, hills, and dales!
 Dear companions, whom my heart long has cherished,
 Fare ye well, now, fare ye well!
 Dearest home, and must we part?
 And for ever must we part?
 Then adieu! ah! &c.

THE SWEETEST FOUNTAIN. TEMPERANCE GLEE.

WORDS BY MRS. E. GOODWIN.

WM. B. BRADBURY.

Soprano.

1. I cov - et not the ro - sy wine, Or tan - kards gay-ly flow - ing; I en - vy not the

Alto.

Tenor.

2. When wear-ied with the mid-day glow, I seek my shel-tered dwell-ing; And pause to quaff the

Base.

1. jo - vial soul, For plea - sure ev - er roam - ing, Give me my cot - tage near the

2. Then all my heart o'er - flows in

2. lim - pid flood, In fresh - ness ev - er swell - ing.

1. Give
2. Then

1. wood, Where for - est - birds are sing - - ing, Give me my foun - tain,
 2. song, Heaven's bless - ed gifts re - - - count - - ing; Mine, &c.

1. me my cot - tage near the wood, Where for - est birds are sing - ing; Give, &c.
 2. all my heart o'er - flows in song, Heaven's bles - sed gifts re - count - ing; Mine is the dear - est

1. cool and clear, Fresh from the hill - side spring - ing, Fresh from the hill - side spring - ing.

2. home on earth, And mine, the sweetest foun - tain, And mine, the sweet - est foun - tain.

WITH ENERGY, BUT NOT TOO FAST.

Soprano.



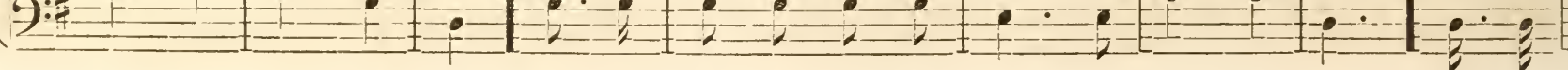
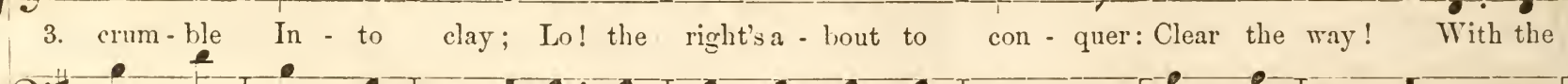
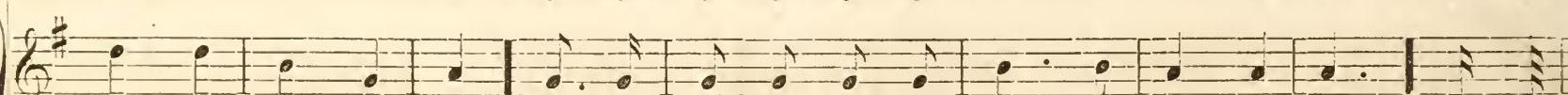
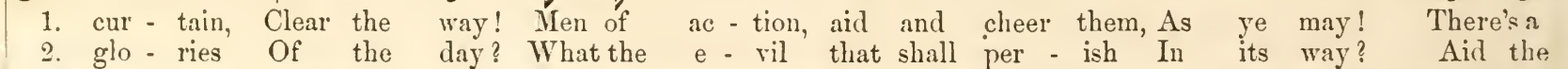
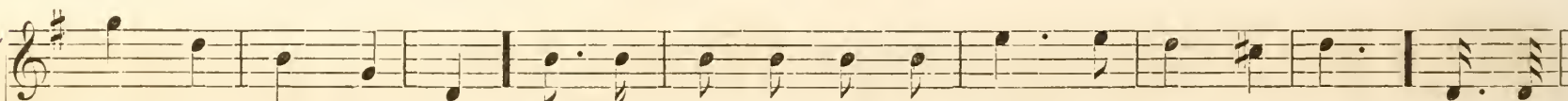
Alto.



Tenor.



Base.



1. fount a - bout to stream, There's a light a - bout to beam, There's a warmth a - bout to glow, There's a
 2. dawn-ing tongue and pen; Aid it, hopes of hon - est men; Aid it, pa - per, aid it type, Aid it,

3. right shall ma - ny more En - ter, smil - ing, at the door; With the gi - ant wrong shall fall Ma - ny

1. flower a - bout to blow; There's a midnight blackness chang-ing In - to gray. Men of thought, and men of
 2. for the hour is ripe, And our ear - nest must not slack - en In - to play. Men of thought, &c.

3. oth - ers, great and small, That for a - ges long have held us For their prey. Men of thought, and men of

ac - tion, Clear the way! Men of thought, and men of ac - tion, Clear the way!

ac - tion, Clear the way! Men of thought, and men of ac - tion, Clear the way!

THOUGHT MELODIES, BY GEORGE TRUE.

PLAY ON! PLAY ON! QUARTET.

W. B. B.

Soprano.

1. Play on, . . . there are ten thou - sand tones, Heard for an
 2. Play on, . . . how sooth - ing - ly the strains, En - trance the

Alto.

Play on, . . .

Tenor.

3. Play on, . . . ye my - riad mar - shalled thoughts, With harps at -

Base.

Play on, . . .

1. in - stant, then for - ev - er gone : So sweet, so
 2. soul with heaven-born mel - o - dies, Till hopes, like

3. - - tuned in heav - en, sweet - ly play, Sooth - ing and

pp *pp* *pp* *pp* *Cres.* *p* *p*

1. So sweet, so soft, th'un-qui - et spi - rit moans,
 2. Till hopes, like flowers re - vived by sum - mer rains,
 3. Sooth-ing and bless - - ing; till our toil - some lots,

1. soft, th'un-qui - et spi - rit moans; Play on, Play on, play on, play on.
 2. flowers re - vived by sum - mer rains, 'Mid tears, 'Mid tears, 'mid tears a - - rise.

3. bless - - ing; till our toil - some lots Fade quite, Fade quite, fade quite a - - way.

f *f* *f* *f*

1. . . . th'un - qui - et, &c.

ALLEGRO.
Soprano.

O, how de - light - ful - ly here we en - joy us! Stud - ies, and pleas - ures, and friend - ship em -

Alto.

O, how de - light - ful - ly here we en - joy us! Stud - ies, and pleas - ures, and friend - ship em -

Base.

ploy us, O, 'tis sweet, Here to meet, From day to day; In the hall,

ploy us, O, 'tis sweet, Here to meet, From day to day; In the hall, Gathered

Gath - ered all, We sing and play; From here I will not go, I will not go; Not while I can

all, We sing and play; From here I will not go, I will not go, Not while I can

O, HOW DELIGHTFULLY. (CONCLUDED.)

stay, From here I will not go, From here I will not go, From here I will not go,

stay, From here I will not

ADAGIO.

1st time. 2d time.

I will not go, No! not while I can stay, No! * not while I can stay.

go, From here I will not go, No! not while I can stay, No! * not while I can stay.

* Two measures rest.

DILIGENCE. A ROUND IN THREE PARTS.

1 2 3

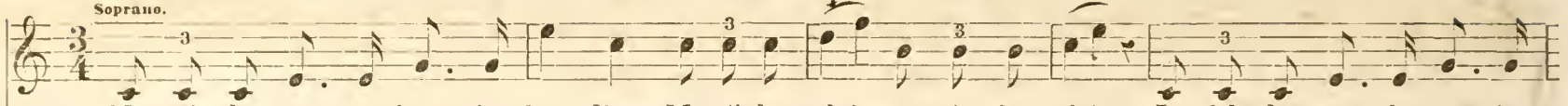
Let all your work be ear - ly done, By la - zy sloth no prize is won, And time and tide will wait for none.

MERRILY, OH!

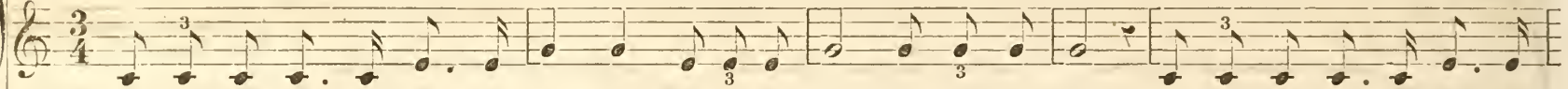
SONG OF REJOICING FOR MUSICAL FESTIVALS, TEMPERANCE GATHERINGS, OR OTHER PUBLIC OCCASIONS.

VERY SPRIGHTLY.

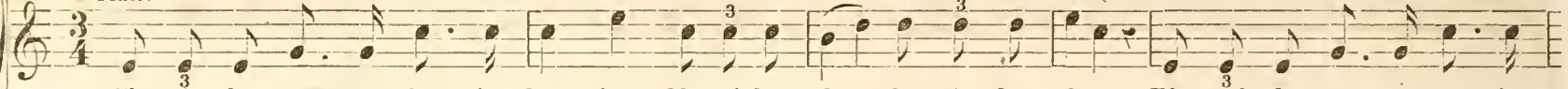
Soprano.



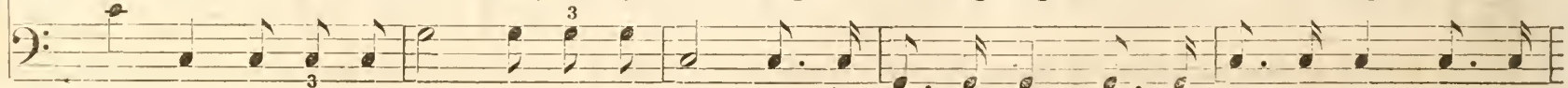
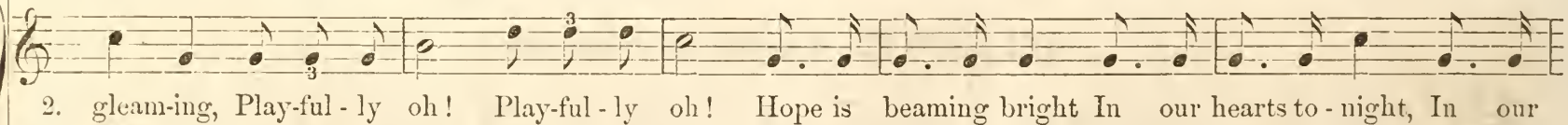
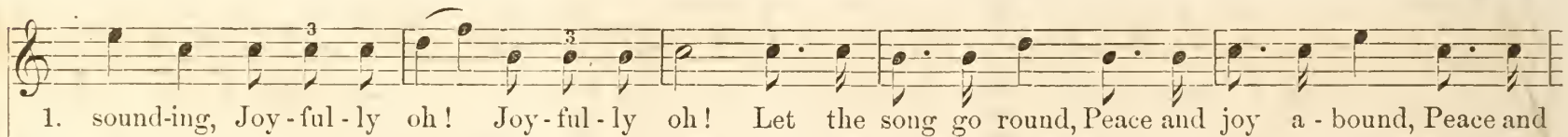
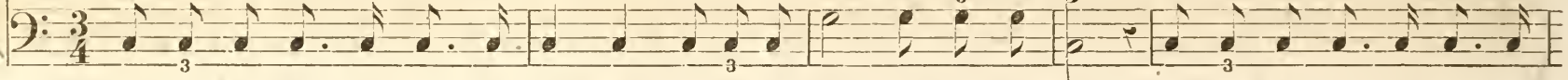
Alto.



Tenor.



Base.



1. joy a-bound, Let the song go round; Mer-ri - ly ev - ery heart is bounding, Mer-ri - ly oh! Mer-ri - ly

2. hearts to-night, Hope is beam-ing bright; Mer-ri - ly ev - ery heart is bounding, Mer-ri - ly oh! Mer-ri - ly

The first system consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music features a 3/4 time signature and includes triplet markings (indicated by a '3' over a group of notes) in both the vocal and piano parts.

1. oh! Mer-ri - ly, mer-ri - ly, mer-ri - ly oh! Mer-ri - ly oh! Mer-ri - ly oh!

2. oh! Mer-ri - ly, mer-ri - ly, mer-ri - ly oh! Mer-ri - ly oh! Mer-ri - ly oh!

The second system also consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. This system features a repeat sign at the beginning and end of the vocal and piano parts, with triplet markings throughout.

I WANDERED BY THE BROOK-SIDE. FOR FIVE VOICES.*

MELODY BY J. HINE. ARRANGED BY I. B. WOODBURY.

Solo Voice.

1. I wan - dered by the brook - side, I wan - - dered by the hill, I
 2. I sat be - neath the elm - tree, I watched the long, long shade, And

Soprano and Alto.

Tenor.

Tra la la la la la la la, Tra la la la la la la la,

Base.

1. could not hear the brook flow, The nois - y wheel was still; There was no burr of
 2. as it grew still long - er, I did not feel a - fraid; I lis - - tened for a

Tra la la la la la la la, Tra la la la la la la la, Tra la la la

* In this beautiful piece the chorus should be kept subdued, and the sounds very much connected, so much so that the syllable should be enunciated to one continuous tone or murmur of the voice.

Tempo.

1. in - - sect, No chirp of a - ny bird, . . But the beat-ing of my own heart . .
 2. foot - fall— I lis - - tened for a word; . But the beat-ing of my own heart . .

la la la la, Tra la la la la, . . . Tra la la la la la la la,

. . . . Was all the sound . . I heard.
 Was all the sound . . I heard.

Cres.

Tra la la la la la la la la.

Cres.

3. He came not, ah! he came not,
 The night came on alone,
 The little stars sat darkly,
 Each on his golden throne;
 The evening air passed by me,
 The leaves above were stirred;
 But the beating of my own heart
 Was all the sound I heard.

4. Fast, silent tears were flowing,
 When something stood behind,
 A hand was on my shoulder,
 I knew its touch was kind;
 It drew me nearer, nearer,
 We did not speak a word,
 For the beating of our own hearts
 Was all the sound we heard.

GENTLY. SLOWLY.

Soprano.

mp

1. Where the night-wind play-eth Thro' the for - est free ; Ah ! Where the night-wind playeth, Thro' the for - est free ;
 2. Long it is, my Ma - ry, Since I laid thee there ; Ah ! Long it is, my Ma - ry, Since I laid thee there ;

Alto. *pp**mp*

3. Dark the night, my Ma - ry, When I laid thee low ; Ah ! Dark the night, my Ma - ry, When I laid thee low ;

Tenor. *pp**mp*Base. *pp**mp*

1. Where the wil - low sway-eth O'er the Ten - nes-see, Ah ! Where the wil - low sway-eth O'er the Ten - nes-see—
 2. With thy brow like mar - ble, And thy gold - en hair, Ah ! With thy brow like mar - ble, And thy gold - en hair.

*pp**pp*

3. And went forth all strick-en To a life of woe, Ah ! And went forth all strick-en To a life of woe.

pp

1. There a wild harp tell - eth Many a plaintive moan, Ah! There a wild harp tell - eth Many a plain-tive moan,
 2. By the flow-ing riv - er, There I made thy bed, Ah! By the flow - ing riv - er, There I made thy bed,

3. Worn with age and sor - row, I re - turn to thee; Ah! Worn with age and sor - row, I re - turn to thee;

moan, Many, &c.

Detailed description: This system contains the first three stanzas of the song. It features a vocal line at the top and a piano accompaniment below. The piano part consists of two staves: a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has rests for the first three measures of each stanza, followed by the lyrics. The piano accompaniment provides a steady accompaniment with eighth and sixteenth notes.

1. On my ear it swell-eth With its wail-ing tone, On my ear it swell-eth With its wail-ing tone.
 2. And this drooping wil - low Plant-ed o'er thy head, And this drooping wil - low Plant-ed o'er thy head.

3. Soon to join thy sleep-ing, By the Ten - nes-see, Soon to join thy sleep-ing, By the Ten - nes - see.

tone.

Detailed description: This system contains the final three stanzas of the song. It follows the same musical layout as the first system, with a vocal line and a two-staff piano accompaniment. The piano part continues with similar rhythmic patterns. The key signature and time signature remain consistent with the first system.

ALLEGRO.

f **Soprano.**
Hail! . . . smil - ing morn, smil - ing morn, That tips the hills with gold, That tips the hills with gold, Whose

f **Alto.**
Hail! hail! smil - ing morn, &c.

f **Tenor.**
Hail! hail! smil - ing morn, smil - ing morn, That tips the hills with gold, That tips the hills with gold, Whose

f **Base.**

morn,

f
ro - sy fin - gers ope the gates of day, ope the

f
Whose ro - sy

f
ro - sy fin - gers ope the gates of day, ope the

f
Whose ro - sy fin - gers ope the gates of day, ope the gates of day, ope the gates of day, ope the

HAIL! SMILING MORN. (CONTINUED.)

gates, the gates of day. Hail, hail, . hail! Who the gay face of na - ture doth un - fold,

hail, hail, hail! Who the gay face of

gates, the gates of day. Hail, hail, hail, hail! Who the gay face of na - ture doth un - fold, Who the gay face of

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a key with two sharps (D major) and a 4/4 time signature. It features various musical notations including slurs, accents, and dynamic markings such as *f* (forte).

. At whose bright presence dark-ness flies a - way, flies a - way, flies a - way,

na - ture doth un - fold, flies a - way, flies a -

na - ture doth un - fold; At whose bright presence dark-ness flies a - way, flies a - way, flies a -

Detailed description: This system contains the next three staves of music. The top staff continues the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music continues with dynamic markings such as *p* (piano) and *pp* (pianissimo).

dark - - ness flies a - way, dark - - ness flies a - way, At whose bright presence dark-ness flies

way,

way, dark - - ness flies a - way, dark - - ness flies a - way, At whose bright presence dark-ness flies

. . . . a - way, flies a - way, Hail, hail, hail, hail, hail, hail, hail!

darkness flies a - way, dark-ness flies a - way, . dark-ness flies a - way, Hail, hail, hail, hail, hail, hail, hail!

a - way,

O, LADY FAIR. GLEE.

165

ANDANTE.

Tenor.

1. O, la - dy fair! where art thou roam - ing? The sun has sunk, the night is com - ing.
2. Fair la - dy, rest till morn - ing blush - es, I'll strew for thee a bed of rush - es.

Soprano.

1. Stran - ger, I go o'er moor and moun - tain, To tell my beads at Ag - nes' foun - tain.
2. O stran - ger, when my beads I'm count - ing, I'll bless thy name at Ag - nes' foun - tain.

Tenor.

1. And who's the man with white locks flow - ing; O, la - dy fair, where is . . . he go - ing?
2. Thou pil - grim, turn, and rest thy sor - row; Thou'lt go to Ag - nes' shrine . to - mor - row.

Base.

1. A wan - d'ring pil - grim, weak, I fal - ter, To tell my beads at Ag - nes' al - tar.
2. Good stran - ger, when my beads I'm tell - ing, O, then I'll bless thy leaf - y dwell - ing.

CHORUS.

Soprano.

1. Chill falls the rain, night - winds are blow - ing, Drear - y and dark's the way you're go - ing.
we're

Alto.

Tenor.

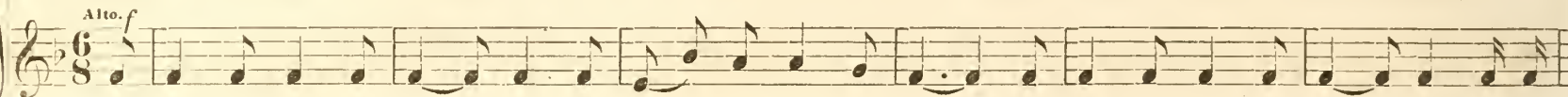
2. Strew thee, O strew our bed of rush - es, Here you will rest till morn ing blush - es.
we

Base.

MODERATO. *f* 2nd time piano.



1. The moon is beam-ing o'er the lake; Come, sail in our light ca - noe! Sweet sounds of mu - sic we'll a-wake, As we



2. The ves-per bell is peal - ing From yon - der lone - ly tower, Its tones now gen - tly steal - ing, Pro -



glide o'er the wa - ters blue. In our light ca-noe, As mer-ry we row, O - ver the rip-pling, sil - ver tide;



claim the ves - per hour. Sweet sounds arise, To the tranquil skies, Like one of earth's sweetest mel - o - dies, Now



THE MOON IS BEAMING O'ER THE LAKE. (CONCLUDED.)

free from care Our spirits are, As away we merri - ly glide. . . . The moon is beam - ing o'er the lake; Come
 glad, now gay, As it floats away On the wings of the summer breeze. . . . The moon is beam - ing o'er the lake; Come

Ad Lib. Dim.

sail in our light ca - noe; Sweet sounds of mu - sic we'll a - wake, As we glide o'er the wa - ters blue.
 sail in our light ca - noe; Sweet sounds of mu - sic we'll a - wake, As we glide o'er the wa - ters blue.

Soprano.

1. Mur - mur - ing sea! beau - ti - ful sea! How I love to list to thy mel - o - dy, When the

Alto.

Tenor.

2. Mur - mur - ing sea! beau - ti - ful sea! I no more shall sail o'er thy wa - ters free; But I

Base.

winds are still in thy rock - y caves, And the sweet stars glance on thy pur - ple waves, And the

watch the ships as they fade from sight, And my fan - cy fol - lows their track - less flight: And my

sweet stars glance on thy pur - ple waves: 'Tis then I dream of the dis - tant land, Where I
fan - cy fol - lows their track - less flight: Bounding a - way to their des - tined mart, To the

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics underneath. The second and third staves are the piano accompaniment, and the bottom staff is the bass line. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "sweet stars glance on thy pur - ple waves: 'Tis then I dream of the dis - tant land, Where I fan - cy fol - lows their track - less flight: Bounding a - way to their des - tined mart, To the".

left a lov - ing and joy - ous band; Oh! dear - er than ev - er they seem to me, As I
land so dear to my lone - ly heart; Oh! dear - er than ev - er it seems to me, As I

The second system of the musical score also consists of four staves. The top staff is the vocal line, with lyrics underneath. The second and third staves are the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system. The lyrics are: "left a lov - ing and joy - ous band; Oh! dear - er than ev - er they seem to me, As I land so dear to my lone - ly heart; Oh! dear - er than ev - er it seems to me, As I".

THE MURMURING SEA. (CONTINUED.)

muse on the shore of the mur-mur-ing sea! As I muse on the shore of the murmuring sea! Murmur-ing sea!

muse on the shore of the mur-mur-ing sea! As I muse on the shore of the murmuring sea! Murmur-ing sea!

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in a major key and 4/4 time. The lyrics are: 'muse on the shore of the mur-mur-ing sea! As I muse on the shore of the murmuring sea! Murmur-ing sea!'.

beau-ti-ful sea! Oh! dearer than ev-er they seem to be, As I muse on the shore of the murmuring sea, the

beau-ti-ful sea! Oh! dearer than ev-er they seem to be, As I muse on the shore of the murmuring sea, the

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music continues from the first system. The lyrics are: 'beau-ti-ful sea! Oh! dearer than ev-er they seem to be, As I muse on the shore of the murmuring sea, the'.

THE MURMURING SEA. (CONCLUDED.)

Cres. *Decres.* *p*

mur-mur-ing, mur - mur-ing sea! Beau - ti - ful sea! Beau - ti - ful sea! Murmuring, murmuring, murmuring

mur-mur-ing, mur - mur-ing sea! Beau - ti - ful sea! Beau - ti - ful sea! Oh! murmuring, murmuring

Cres.

sea! Beau - ti - ful sea! Beau - ti - ful sea! Beau - ti - ful, beau - ti - ful, Beau - ti - ful sea!

sea! Beau - ti - ful sea! Beau - ti - ful sea! Beau - ti - ful, beau - ti - ful sea!

MODERATO NON TROPPO.

Soprano.

p

1. Come to the wood - y dell, Night birds are singing; Come while the flow - er bells Soft - ly are ring - ing; Come, in the moonbeam's

Alto.

p

2. Mor - tal eye seeth not Our midnight dances, Mor - tal eye hath forgot All, in sleep's trances! Bright as the foun-tain's

Tenor.

p

3. Come, on the zephyr's wing! Come from the roses! Sweets from the li - ly bring, Ere its cup closes!

Base.

p

1. light, Come, while the spray is white, Fai - ries! fai - ries! has - ten to - night! Fai - ries! fai - ries! has - ten to - night!

2. jet, Fai - ries to - geth - er met, Light - ly trip we mer - ri - ly yet, Light - ly trip we mer - ri - ly yet,

3. Fai - ries! has - ten to - night! Fai - ries! has - ten to - night!

SONG OF THE FAIRIES. (CONCLUDED.)

CHORUS for each verse.


Come, in the moon-beam's light, Come, while the spray is white, Fai-ries! fai-ries! has-ten to-night, Fai-ries!

Come, in the moon-beam's light, Come, while the spray is white, Fai-ries! fai-ries! has-ten to-night, Fai-ries!

fai-ries! has-ten to-night, has-ten to-night, has-ten to-night, to-night, to-night, to-night.

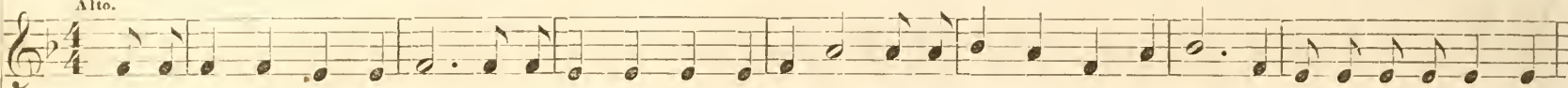
fai-ries! has-ten to-night, has-ten, has-ten to-night, has-ten to-night, to-night, to-night.

Soprano.




1. Oh! the sum - mer days are sweet, And I long to have them coming! How my pulse will glow to meet The shadows on the ar - bor

Alto.



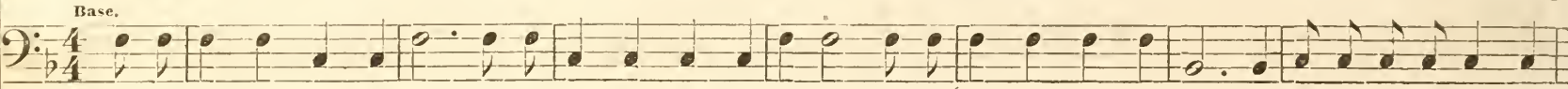
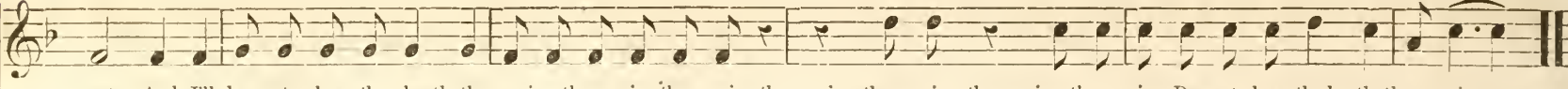
2. Oh! the sum - mer days are bright, And I long to mark their glo - ry, When the lark talks to the light, And still the glesome bird of

Tenor.




3. Sum - mer days will soon be near, And I long to have them nearer; For with sunshine rich and clear, And fruits, and flowers, and all things


Base.

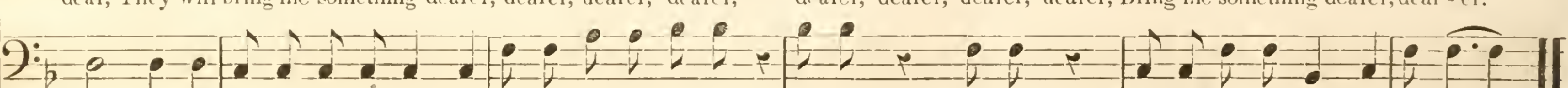
seat, And I'll dance to hear the beetle thrumming, thrumming, thrumming, thrumming, thrumming, thrumming, thrumming, Dance to hear the beetle thrumming.



night, Will go on with fairy, fai - ry sto - ry, sto - ry, sto - ry, sto - ry, sto - ry, sto - ry, sto - ry, On with fai - ry, fai - ry sto - ry.



dear, They will bring me something dearer, dearer, dearer, dearer, dearer, dearer, dearer, dearer, Bring me something dearer, dear - er.



STARS OF THE SUMMER NIGHT! SERENADE.

1st Tenor. *p* *Cres.* *Dim.* *Cres.* *Rall. pp*

1. Stars of the summer night! Far in yon azure deeps, Hide, hide your golden light; She sleeps! My lady sleeps! sleeps!

2d Tenor. *p*

3. Wind of the summer night! Where yonder woodbine creeps, Fold, fold your pinions light; She sleeps! My lady sleeps! sleeps!

1st Base. *p*

2d Base. *p* *Rall.*

p *Cres.* *Cres.* *Rall. pp*

2. Moon of the summer night! Far down yon western steeps, Sink, sink in silent light! She sleeps! My lady sleeps! sleeps!

4. Dreams of the summer night! Tell her, her lover keeps Watch! while in slumbers light! She sleeps! My lady sleeps! sleeps!

Soprano.

1. Home! home! name how en - dear-ing, Home! home! shrined in my breast; Home! home! to my heart

Alto.

2. Home! home! hap - piest of pla - ces, Home! home! thee I de - sire; Home! home! kind were the

Tenor.

3. Home! home! to thee u - nit - ed, Home! home! for thee I burn! Home! home! with thee de -

Base.

1. cheer - ing, Still in thy bo - som I'll rest, Home! home! sweet home, Still in thy bo - som I'll rest.

2. fa - ces That I have met round thy fire, Home! home! sweet home, That I have met round thy fire.

3. light - ed, Back to thy joys I'd re - turn, Home! home! sweet home, Back to thy joys I'd re - turn.

* The Tenor and Alto may change parts in alternate verses, (Alto singing the Tenor as if written an octave lower), or the Tenor may be omitted.

HOME, SWEET HOME.

ANDANTE.

Soprano.

1. 'Mid pleasures and pala - ees though we may roam, Be it ev - er so humble, There's no place like home! A charm from the skies seems to hal - low us

Alto.

Tenor.

2. An ex-ile from home splendor daz - zles in vain, O give me my low - ly thatel'd est - tage a - gain, The birds sing-ing gay - ly, that come at my

Base.

1. there, Which seek thro' the world is not met with elsewhere, Home! home! sweet, sweet home! There's no place like home, There's no place like home.

2. call, Give me them with the peace of mind dearer than all, Home! home! sweet, sweet home! There's no place like home, There's no place like home.

Soprano. f

1. Ye sons of Free - dom, wake to glo - ry, Hark! hark! what my - riads bid you rise; Your chil - dren, wives, and grand - sires

Alto. f

Tenor. f

Base. f

2. Oh, lib - er - ty! can man re - sign thee, Once hav - ing felt thy glo - rious flame? Can ty - rants' bolts and bars con -

1. hoar - y, Be - hold their tears, and hear their cries! Be - hold their tears, and hear their cries! Shall law - less ty - rants, mis - chief

2. - fine thee, And thus thy no - ble spi - rit tame? And thus thy no - ble spir - it tame? Too long our coun - try wept, be -

1. breed - ing, With hire - ling host, a ruf - fian band, Af - fright and des - o - late the land, While peace and lib - er - ty lie

2. - wail - ing The blood - stain'd sword our con - querors wield, But free - dom is our sword and shield, And all their arts are un - a -

MARSEILLES HYMN. (CONCLUDED.)

bleed - ing. To arms, to arms, ye brave! The pa - - triot sword un - sheath! March on, march on,

- - - vail - ing. To arms, to arms, ye brave! The pa - - triot sword un - sheath! March, &c. *Cymbals and other instruments.*

all hearts re - solved On lib - - - er - ty or death! March on, march on, all hearts re -

- - - solved On lib - - - er - ty or death! *Sym.*

Soprano. mf

1. When up the mountain climbing, I sing this mer-ry strain, La, la, la, . . . la,

A to. mf

Tenor. mf

2. When light'ning, hail, and thun-der, Loud hiss-ing, flash and roar, La, la, la, la, la, la, la, la, la, la, la, la, la, la,

Base. mf

1. la, The ech-oes catch my mu-sic, And send it back a-gain. La, la, la, . . . la. . . la,

2. la, I stand a-bove its threat'ning, And sing a-bove its roar. La, la, la, la, la, la, la, la, la, la, la, la, la, la,

* As a CLASS EXERCISE, sing frequently to the syllables—occasionally transposing to C, and all singing the Melody.

MOUNTAIN SONG. (CONCLUDED.)

1. . . When on the sum - mit stand - ing High 'mid the cloudless blue, I raise my voice right mer - ri - ly, And hail the world be -

2. la. But when the sun is sink - ing, And shades are dark and long, I call my sheep from wan - der - ing, And lead them home with

The first system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment has a grand staff with treble and bass clefs. The second system follows the same layout. The lyrics are: "1. . . When on the sum - mit stand - ing High 'mid the cloudless blue, I raise my voice right mer - ri - ly, And hail the world be -" and "2. la. But when the sun is sink - ing, And shades are dark and long, I call my sheep from wan - der - ing, And lead them home with".

low, La, la. la, . . . la, la, la, la, la, . . . la, . . . la,

song. La, la.

The second system continues the vocal line and piano accompaniment. The lyrics are: "low, La, la. la, . . . la, la, la, la, la, . . . la, . . . la,". The third system also continues the vocal line and piano accompaniment. The lyrics are: "song. La, la.". The piano accompaniment consists of a grand staff with treble and bass clefs.

Soprano.
1. On foot I gay - ly take my way, Hurrah, hurrah, hur-rah! O'er mountains bare, and meadows gay, Hurrah, hurrah, hur-

Alto.
2. No snail-paced friend I want, not I, Hurrah, hurrah, hur-rah! At ev - ery step to pause and sigh, Hurrah, hurrah, hur-

Tenor.
3. Foot-tra - vel to , the gay is sweet, Hurrah, hurrah, hur-rah! But hea - vy hearts make hea - vy feet, Hurrah, hurrah, hur-

Base.

mf
- - rah! And he who is not of my mind, An-oth - er trav'ling mate may find, He can - not go with me, He can - not go with

mf
- - rah! No gloom-y man to scowl and groan, And o - ver oth - ers' sins make moan, I'd rath - er trudge a - lone, I'd rath - er trudge a -

mf
- - rah! The man who loves the sun-shine bright, And nev - er peeps be - hind for night, That is the man for me, That is the man for

THE FOOT TRAVELER. (CONCLUDED.)

me. Hurrah, hurrah, Tral la la la la, Hurrah, hurrah, Tral la la la la, Hurrah, hurrah, hurrah! Tral la la la la.

Soprano. Hurrah, hurrah, Tral la la la la, Hurrah, hurrah, Tral la la la la, Hurrah, hurrah, hurrah, hurrah! Tral la la la la.

me. Hurrah, hurrah, Tral la la la la, Hurrah, hurrah, Tral la la la la, Hurrah, hurrah, hurrah! Tral la la la la.

Bass. Hurrah, hurrah, hurrah!

THE HAIL FELL CHILL.

SLOW AND GENTLE.

Soprano.

1. The hail fell chill on a cold spring night, Fell on a snowdrop pure and white; The sweet flower perished ere morning's ear - ly dawn.
 2. A maiden trusted a lov - er bright, She left with him her home in flight, For - sak - ing parents, and friends long tried and true.

Alto.

pp
Tenor.

3. With him she went thro' the frost and snow, But soon was left to want and woe: The sweet flower perished in life's fair ear - ly morn.
 4. The hail fell chill on a cold spring night, Fell on a snowdrop pure and white; The sweet flower perished ere morning's ear - ly dawn.

Base.

mf *pp* *m* *pp*

CHORUS. ALLEGRO.

Soprano. *ff*

Hail! all hail! Sprites of the moun-tain and green; Hail! all hail! Hail to our beau-ti-ful queen.

Alto. *ff*

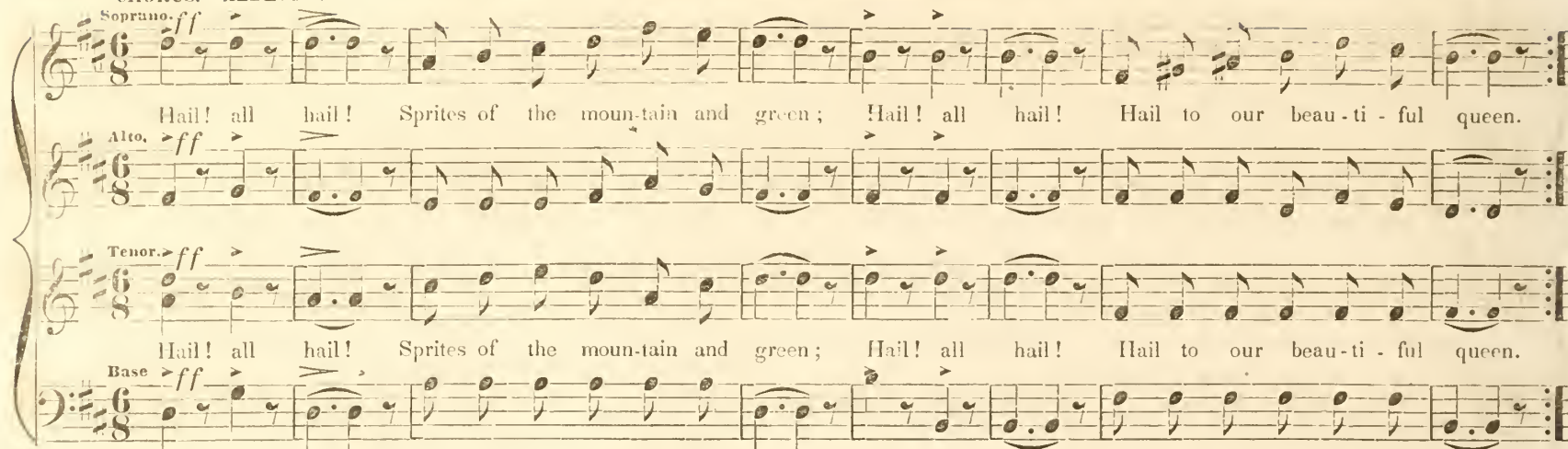
Hail! all hail! Sprites of the moun-tain and green; Hail! all hail! Hail to our beau-ti-ful queen.

Tenor. *ff*

Hail! all hail! Sprites of the moun-tain and green; Hail! all hail! Hail to our beau-ti-ful queen.

Base *ff*

Hail! all hail! Sprites of the moun-tain and green; Hail! all hail! Hail to our beau-ti-ful queen.



f SOLO.

1. O . . with what joy . is this bo - - som now swell - ing, Pleas - ures un - num - bered, and bliss be-yond telling.

2. Wel - come be all . to our ban - quet of flow - ers, Joy . at our feast, . and re - pose in our bowers.

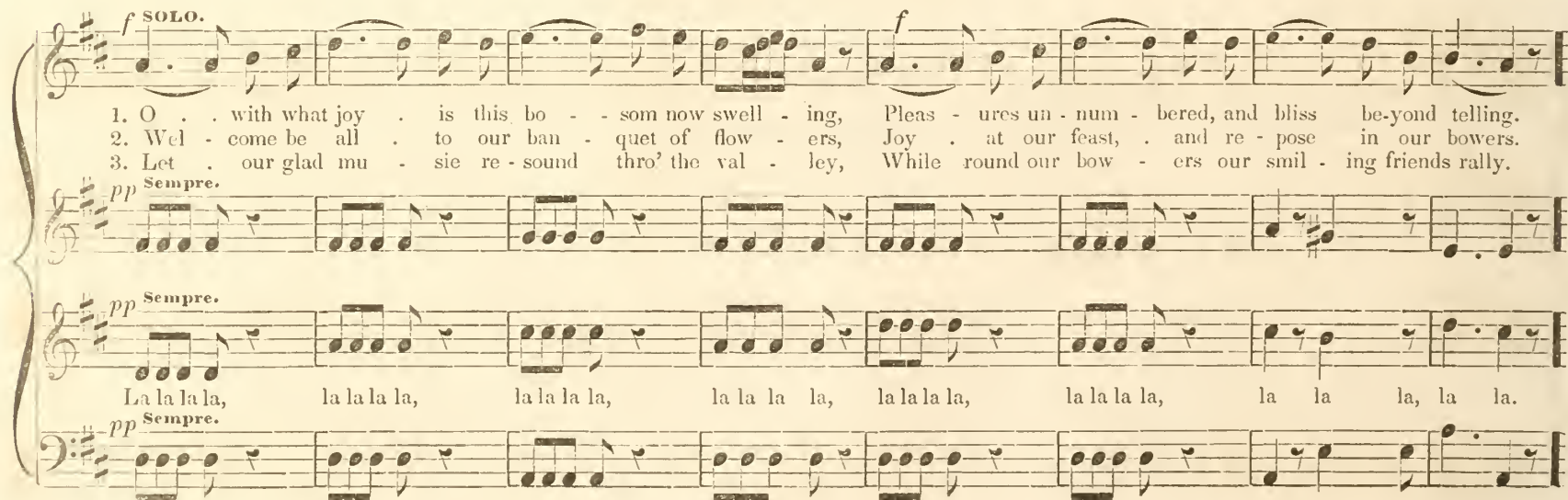
3. Let . our glad mu - sie re - sound thro' the val - ley, While round our bow - ers our smil - ing friends rally.

pp Sempre.

pp Sempre.

La la la la, la la la la, la la la la, la la la la, la la la la, la la la la, la la la la, la la la.

pp Sempre.



ff Hail! all hail! Sprites of the mountain and green; Hail! all hail! Hail to our beau-ti-ful queen.

ff Hail! all hail! Sprites of the mountain and green; Hail! all hail! Hail to our beau-ti-ful queen.

ff Hail! all hail! Sprites of the mountain and green; Hail! all hail! Hail to our beau-ti-ful queen.

ff Hail! all hail! Sprites of the mountain and green; Hail! all hail! Hail to our beau-ti-ful queen.

MY HEART'S HOME.

SPRIGHTLY.

Soprano.

1. I know a sweet val-ley Where bright wa-ters play, Where eve-ning is mild-er, And bright-er the day.

Alto.

2. A grove, sweet-ly whis-pering, Shades val-ley and spring, Where birds raise their nestlings, And teach them to sing.

Base.

3. There stands a neat cot-tage, With wood-bines entwined, And sweet ho-ney-suckles, And flowers to my mind.

4. There Peace dwells with Freedom;
There foes are not feared;
There childhood is cherished,
And age is revered.

5. There hearts, true and humble,
Their thanksgiving raise,
And make of their heart-stone
An altar of praise.

6. O, that's the sweet valley
Where bright waters play,
Where memory is milder,
And brighter the day.

"CALL JOHN." SINGING CLASS GLEE.

Soprano.
Call John! John! loud-er, loud-er, loud-er, loud-er, loud-er, John! John! John! John!

Alto.
John! John! John! John! John! John!

Tenor.
Call John! John! John! John! John! John! John! O John! Well, well,

Base.

O John! O John! O John! Can you tell us? Can you

what d'ye want of John? O John! O John, can you tell us? Tell you what? O John! Well, John! John! John! Tell you what?

tell us? Can you tell us? Tell us how, how to sing this song.

Tell you what? Tell you what? How to what? Sing what? How to sing this song? Yes, yes, yes, yes, yes.

"CALL JOHN." (CONCLUDED.)

No, no, no, no, no, no, no, no, no; No, no, no,

Mi re do mi re do, sol mi do re, Sol fa mi re do mi re do,

No, no, no, no, no. John - - ny, John - ny, can you tell us, Tell us how to sing this

No, no, no, no, no, no, no, no, no, Johnny, can you tell us, Tell us how to sing this

Sol mi do re mi re do. No, no, no, no, no, no, no, no, no, no, no, no, no, Nev-er will I

song? Ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha! John, John, John, John! we have learned this song.

song? John, John, John! Ha, ha, ha, ha, ha, ha, ha, ha, ha! John, John, John, John! we have learned this song.

teach you how to sing, no, no! Such a set of blunder-heads, Such a set of blunder-heads nev-er'll learn to sing.

(Sing to the Syllables, La, Ah, or Words.)

C.



Sing the scale of C, the scale of C, and pre-prepare for

G.



G, with its *one* sharp; sing the scale of

D.



G, the scale of G, and pre-prepare for D, with its *two* sharps; sing the scale of D, the scale of

A.



D, and prepare for A, with its *three* sharps; sing the scale of A, the scale of A, and pre-prepare for

E.



E, with its *four* sharps; sing the scale of E, the scale of E, and prepare for

B.



B, with its *five* sharps; sing the scale of B, the scale of B, and prepare for

F#.

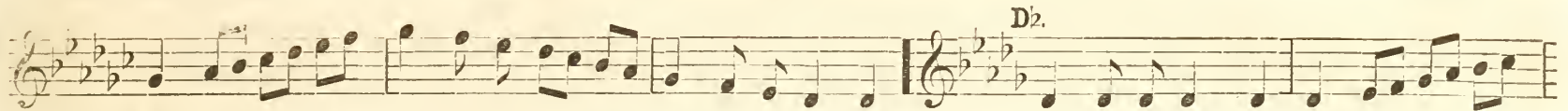


F sharp, *six* sharps; sing the scale of

Enharmonic Change. G2.




F sharp, the scale of F sharp. Now the EN - HAR - MON - IO CHANGE, and




sing the scale of G flat, the scale of G flat—prepare for ^{D₂} D flat, with *five* flats; sing the scale of



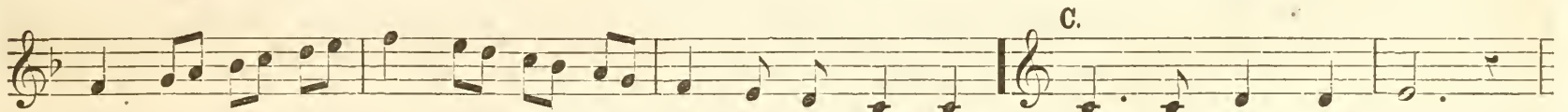
D flat, the scale of D flat—prepare for ^{A₂} A flat, with *four* flats; sing the scale of A flat, the scale of



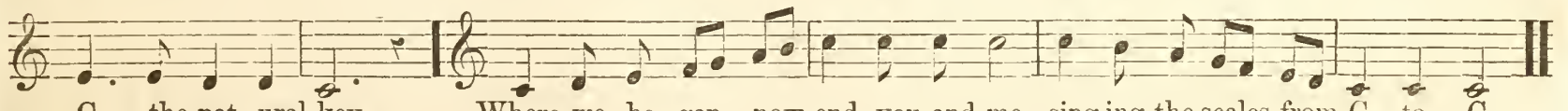
A flat—prepare for ^{E₂} E flat, with *three* flats; sing the scale of E flat, the scale of E flat—prepare for



^{B₂} B flat, with *two* flats; sing the scale of B flat, the scale of B flat—prepare for ^F F, with its *one* flat;



sing the scale of F, the scale of F, and pre- pare for ^C C, the nat - ural key,



C, the nat - ural key. Where we be - gan, now end, you and me, sing-ing the scales from C to C.

"WE ARE HAPPY AND FREE."

Tenor Solo.

1. We are hap - py and free, as a crew can be; While our bark is sail - ing o'er the sea. . .
 2. Come a - way then with me, o'er the dark, blue sea, And a gal - lant sail - or you shall be; . . .
 3. On our ves - sel we'll ride, with the wind and the tide, O'er the heav - ing o - cean swift - ly glide; . . .

Soprano Solo.

Base Solo.

1. Our sails we heave at the call of the brave, For we love the home of the o - cean wave, O, our hearts do burn with
 2. I'll leave my home on the waters to roam, For I love to bound o'er the sparkling foam, O, what joy it is to
 3. Should wild winds roar, with each man to his oar, We will safe - ly land on our des - tined shore. Then from toil and per - ils

1. glee, As we sail . o'er the rolling sea; Let us all . . u-nite in love, Trusting in . . . the God a - bove.
 2. me, Thus to sail . o'er the rolling sea; Loud we'll raise our mer-ry strain, As we sail o'er the foan-ing main.
 3. free, And the dan - gers of the sea, We will all . . u-nite in love, Praising Him . . who rules a - bove.

CHORUS. First Time Forte, Second Time Pianissimo.

Soprano.

Mer - ri - ly now we row a - long, row a - long, row a - long, Mer - ri - ly now we row a - long, O - ver the dark, blue sea.

Alto.

Tenor.

Mer - ri - ly now we row a - long, row a - long, row a - long, Mer - ri - ly now we row a - long, O - ver the dark, blue sea.

Base.

"HAIL TO THEE, QUEEN." MOONLIGHT CHORUS.

WM. B. BRADBURY. FROM THE "ALPINE GLEE SINGER"

MAESTOSO.

Soprano.

1. Hail to thee, queen of the si - lent night, Shine clear, shine bright, Yield thy pen - sive light; Blis - sily we dance in thy sil - ver ray,

Alto.

Tenor.

2. Dart thy pure beams from thy throne on high, Beam on, thro' sky, Robed in a - zure dye; We'll laugh and we'll sport while the night - bird sings,

Base.

1. Hap - pi - ly pass - ing the hours a - - way. Must we not love the still - y night, Dressed in her robes of blue and white?

2. Flap - ping the dew from his sa - ble wings; Sprites love to sport in the still moon - light, Play with the pearls of sha - dowy night;

Ritard.

1. Heaven's arches ring. Stars wink and sing, Ha! si - lent night! Fair - y moon - light, fair - y moon - light, fair - y moon - - - - - light.

Ritard.

2. Then let us sing, Time's on the wing, Hail, si - lent night! Fair - y moon - light, fair - y, fair - y, fair - y moon - light.

fair - y moon - - - - - light.

GRAND OPERA CHORUSES.

GAYLY LAUNCH, AND LIGHTLY ROW. OPERA CHORUS.

ARRANGED FROM MERCADANTE.

Soprano.
1. Gayly launch, . . and lightly row, Gayly launch, . . and lightly row, While the zeph - - yrs gently blow, While the

Alto.

Tenor. *p*
1. Gayly launch, . . and lightly row, Gayly launch, . . and lightly row, While the zeph - - yrs gently blow, While the

Base.

p

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves. The piano accompaniment is shown in a grand staff at the bottom. The lyrics are: "1. Gayly launch, . . and lightly row, Gayly launch, . . and lightly row, While the zeph - - yrs gently blow, While the". The piano part begins with a dynamic marking of *p* (piano).

1. z ph - - yrs gently blow, Farewell sor - row, Farewell sor - row, Till to - mor - row! Till to - mor - row! Love and joy . . should banish

Love and joy

1. zeph - - yrs gently blow, Farewell sor - row, Farewell sor - row, Till to - mor - row! Till to - mor - row! Love and joy . . should banish

Love and joy

1. woe, Love and joy, Love and joy should banish woe, Love and joy should banish woe,

should banish woe,

Love and joy

should banish woe,

1. woe, Love and joy, Love and joy should banish woe, Love and joy should banish woe,

should banish woe,

Love and joy

should banish woe,

Love and

1. Love and joy should ban-ish woe! Farewell sor - - - row, Till to -

Fare - well sor - row, Fare - well sor - row,

1. Love and joy should ban-ish woe! Fare-well sorrow, Fare-well sorrow,

joy should ban-ish woe! Fare-well sor - - - - row,

Ped. *Ped.* *Ped.* *Ped.*

1. - mor - - - - row, Love and joy should banish woe, yes, love and

Till to - mor-row, Till to - mor-row, Love and joy should ban-ish woe,

1. Till to - morrow, Till to - morrow, Love and joy should banish woe, yes love and

Till to - mor - - - - row, Love and joy should ban-ish woe,

Ped. *Ped.* *Ped.*

1. joy, yes, love and joy should ban-ish woe, should ban - - ish woe, should ban - - ish

1. joy, yes, love and joy should ban-ish woe, should ban - - ish woe, should ban - - ish

loco.

ff

8va.

1. woe, yes, yes, yes, yes, yes, love and joy, and joy, and joy, and joy! . . .

1. woe, yes, yes, yes, yes, yes, love and joy, and joy, and joy, and joy! . . .

loco.

Trem.

1.
Gayly launch, and lightly row,
While the zephyrs gently blow,
Farewell sorrow
Till to-morrow!
Love and joy should banish woe!

2.
Hear the water kelpies sing,
See the sparkling gems they fling,
Brightly glancing,
Lightly dancing,
In a bright, protecting ring.

OUR STREAMERS ARE FLYING. OPERA CHORUS.

FROM "TURKE IN ITALIEN."

WRITTEN FOR THIS WORK.
ALLEGRO CON SPIRITO.
Soprano.

p

1. Our streamers are flying, They float on the gale, The breeze as it freshens Is swelling our sail, Our

Alto. *p*

Tenor. *p*

2. While banners are waving, And flags gleaming bright, The friends we are leaving Are fading from sight, While

Base. *p*

Ped. *p* * *Ped.* * *Ped.*

1. streamers are flying, They float on the gale, The breeze as it freshens Is swelling our sail, The breeze as it

2. banners are waving, And flags gleaming bright, The friends we are leaving Are fading from sight, The friends we are

* *Ped.* * *Ped.* * *f*

OUR STREAMERS ARE FLYING. (CONTINUED.)

mf

1. freshens, The breeze as it freshens Is swelling our sail. Then loud to the zephyr Our songs let us pour, Per-

mf

mf

2. leaving, The friends we are leaving Are fading from sight. But where'er we wander, Their love shall at-tend, Their

f *mf*

f (Key of A♭)

1. - haps it will bear them To friends on the shore, Then loud to the zeph - - - yr Our songs let us pour, Per -

f

2. mem'ry will bless us, Their prayers will as-cend, But where'er we wan - - - der, Their love shall at-tend, Their

f

The musical score is arranged in four systems. Each system contains two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The first system includes the first two lines of lyrics. The second system includes the next two lines. The third system includes the next two lines, with a key signature change to A-flat major indicated above the piano part. The fourth system includes the final two lines of lyrics. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). The piano part features complex chordal textures and melodic lines.

1. - haps it will bear them To friends on the shore, Per - haps it will bear them To friends on the shore, Per -

2. mem'-ry will bless us, Their prayers will as - cend, Their mem'ry will bless us, Their prayers will as - cend, Their

p

tra. - -

1. - haps it will bear them To friends on the shore, To friends on the shore, Per - haps it will bear them To friends on the shore.

2. mem'ry will bless us, Their prayers will ascend, Their prayers will ascend, Their mem'ry will bless us, Their prayers will as - cend.

f

loco.

CON SPIRITO.
Soprano.

FROM "ROBERT LE DIABLE."

pp

1. Our songs of joy, our songs of joy and glad-ness, We'll sing, we'll sing, we'll sing in cheerful

Alto. *pp*

Tenor. *pp*

2. Awake! a-wake! a-wake sweet notes of plea-sure, In song, in song, in full and joy-ous

Base. *pp*

pp

1. lay, No note of pain, no note of pain or sad-ness Shall greet, shall greet, shall greet this joy-ous day, Yes, then

2. song, Move on, move on, move on in graceful meas-ure, To speed, to speed, to speed the hours a-long, Speed the

1. hail this joy - ous day. Our songs of joy, our songs of joy and gladness. We'll sing, we'll

2. hours, the hours a - long. A-wake, a - wake, awake sweet notes of plea-sure, In song, in

1. Yes, then hail, this joy - ous day,
2. Speed the hours, the hours a - long,

f *8va.*

sing, we'll sing in cheerful lay; No note of pain, no note of pain or sad-ness Shall greet, shall greet, shall greet this joyous

song, in full and joyous song; Move on, move on, move on in graceful measure, To speed, to speed, to speed the hours a -

OUR SONGS OF JOY AND GLADNESS. (CONTINUED.)

1. day. This joy - - - ous day, All hail this joy - ous day, All hail, all hail, all hail this joy - ous

2. - long. This joy - - - ous day, All hail this joy - ous day, All hail, all hail, all hail this joy - ous

loco.

The first system of the musical score consists of four staves. The top two staves are vocal parts for two voices, with lyrics written below them. The bottom two staves are for piano accompaniment. The music is in a major key and 4/4 time. The piano part features a rhythmic accompaniment with chords and some melodic lines. The vocal parts have a simple, joyful melody. The first staff has a dynamic marking of *f* (forte) at the beginning. The second staff also has a dynamic marking of *f*. The piano part has a dynamic marking of *f* at the beginning. The word *loco.* is written above the piano part.

1. day, all hail this day, all hail this day, this mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry

2. day, all hail this day, all hail this day, this hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py

The second system of the musical score consists of four staves. The top two staves are vocal parts for two voices, with lyrics written below them. The bottom two staves are for piano accompaniment. The music is in a major key and 4/4 time. The piano part features a rhythmic accompaniment with chords and some melodic lines. The vocal parts have a simple, joyful melody. The first staff has a dynamic marking of *ff* (fortissimo) at the beginning. The second staff also has a dynamic marking of *ff*. The piano part has a dynamic marking of *ff* at the beginning.

OUR SONGS OF JOY AND GLADNESS. (CONCLUDED.)

pp
 1. day, Our songs, our songs, our songs of joy and glad - ness, We'll sing, we'll sing, we'll sing in cheerful

pp
 2. day. Awake, awake, awake, sweet notes of pleas - ure, In full, in full, in full and joy - ous

pp

1. lay ; No note of pain, no note of pain or sad - ness, Shall greet, shall greet, shall greet this happy day.

2. song, Move on, move on, move on in graceful mea - sure, To speed, to speed, to speed the hours a-long.

Soprano and Alto.

Hope bright-ly beams be - fore us now, Ah! day of joy and glad - - - ness; Heaven sheds its sun - light

Tenor and Base.

o'er us now, No more of grief or sad - - - ness; Dark tho' the clouds did gath - - - er round,

Fierce tho' the storm did low - - - er, Each dread-ed por - - tent ban - - ish-ing, Hope re - as - serts its

power. Our star, but so late de - cun - - - ing, Ris - es with ten - fold glo - - - ry,

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'power. Our star, but so late de - cun - - - ing, Ris - es with ten - fold glo - - - ry,'. The piano accompaniment includes dynamic markings such as 'ff' and 'V'.

Ra - diant - ly forth 'tis shin - - ing In this thrice hap - - py hour. My friend, . . . I joy to

The second system continues the musical score. The vocal line has the lyrics 'Ra - diant - ly forth 'tis shin - - ing In this thrice hap - - py hour. My friend, . . . I joy to'. A 'SOLO.' marking is placed above the vocal line towards the end of the system. The piano accompaniment continues with various musical notations.

meet . . thee; As bro - - ther, here I greet thee! Ev - er may this our u - - - nion, In friend - - ship's bonds com-

The third system of the musical score shows the vocal line with lyrics 'meet . . thee; As bro - - ther, here I greet thee! Ev - er may this our u - - - nion, In friend - - ship's bonds com-'. The piano accompaniment includes dynamic markings like 'Meno mosso.', 'f', and 'p'.

meet . . thee; As bro - - ther, here I greet thee! Ev - er may this our u - - - nion, In friend - - ship's bonds com-

The fourth system continues the musical score with the same lyrics as the previous system. The piano accompaniment features complex chordal textures and rhythmic patterns.

HOPE BRIGHTLY BEAMS. (CONTINUED.)

bin - - - ing, In friend - - - ship's bonds en-twin - - - ing, Prove pros - - - perous un-to thee. . . . This hand I give thee, shall

fp

Soprano and Alto.

hence - - - forth, shall henceforth thy defender be! Ah! Hope bright-ly beams be - fore us now, Ah! day of joy and

Tenor and Base.

Sca. *loco.*

fp *Cres.* *f*

glad - - - ness; Heaven sheds its sun - light o'er us now, No more of grief or sad - - - ness;

f

HOPE BRIGHTLY BEAMS. (CONCLUDED.)

The image shows a full page of a musical score for a hymn. It consists of seven systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line. The music is in a major key with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Dark tho' the clouds did gath - - - er round, Fierce tho' the storm did low - - - er, Each dread-ed por - - tent-ban - ish - ing, Hope re - as - serts her power. Our star, but so late de - clin - - - ing, Ris - es with ten - fold glo - - - ry, Ra - diant-ly forth tis shin - - ing in this thrice hap - - - py hour." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Dark tho' the clouds did gath - - - er round, Fierce tho' the storm did low - - - er, Each dread-ed por - - tent-

ban - ish - ing, Hope re - as - serts her power. Our star, but so late de - clin - - - ing,

Ris - es with ten - fold glo - - - ry, Ra - diant-ly forth tis shin - - ing in this thrice hap - - - py hour.

Soprano. *f*

1. We hail thee! we hail thee! We hail thee, glad spring - time! We hail . . . thee!

Alto. *f*

Tenor. *f*

2. We hail thee! we hail thee! We hail thee, glad spring - time! We hail . . . thee!

Base. *f*

Play eight Measures as a Symphony.

f CRES. *f*

1. Spring with warmth and flowers, Grass with leaf - y bowers; Songs of love and glee, . Ring - ing mer - ri - ly, . . All

p CRES. *f*

2. Bird-songs, as she goes, Seem to mock her woes; Win - ter, wan and gray. Sad - ly steals a - way; . . All

p CRES. *f*

p CRES. *f*

1. earth and air re-sound, And join the joy - ful sound. Then wel - come! then wel - come! We hail thee, glad

2. earth and air re-sound, And join the joy - ful sound. Then wel - come! then wel - come! We hail thee, glad

The first system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom three staves are piano accompaniment, including a grand staff with treble and bass clefs. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat).

1. spring - time! We hail . . . thee! A - zure vio - lets blow - ing, Lim - pid wa - ters flow - ing;

2. spring - time! We hail . . . thee! A - zure vio - lets blow - ing, Lim - pid wa - ters flow - ing;

The second system of the musical score also consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The lyrics continue from the first system. The piano part includes dynamic markings such as *p* (piano) and *f* (forte).

1. A - zure vio - lets blow-ing, ^{CRES.} Lim - pid wa - ters flow - ing; *ff* She comes, she comes, She comes, the glorious spring! She comes, she

2. A - zure vio - lets blow-ing, ^{CRES.} Lim - pid wa - ters flow - ing; *ff* She comes, she comes, She comes, the glorious spring! She comes, she

The first system of the musical score consists of four staves. The top two staves are vocal staves for two voices, with lyrics written below them. The bottom two staves are piano accompaniment staves. The music is in 2/2 time and B-flat major. The vocal lines begin with a melody that rises and then descends. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include 'CRES.' and 'ff'. There are also 'X' marks above some notes in the piano part.

1. comes, she comes, the glorious spring! We hail thee! We hail thee! We hail thee!

2. comes, she comes, the glorious spring! We hail thee! We hail thee! We hail thee!

The second system of the musical score consists of four staves. The top two staves are vocal staves for two voices, with lyrics written below them. The bottom two staves are piano accompaniment staves. The music continues from the first system. The vocal lines have a more rhythmic, repetitive quality. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include 'CRES.' and 'ff'. There are also 'X' marks above some notes in the piano part.

GRAND CHORUSES FROM ORATORIOS.

HE GAVE THEM HAILSTONES FOR RAIN. DOUBLE CHORUS.

HANDEL.

ALLEGRO.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a 3/4 time signature and includes dynamic markings of *p* and *f* alternating every two measures. The second system features a more complex piano accompaniment with dense chordal textures and moving lines in both hands. The third system continues this intricate accompaniment, maintaining the 3/4 time signature throughout. The notation includes various note values, rests, and articulation marks typical of 18th-century oratorio music.

FIRST CHOIR.

Soprano.
He gave them hail - stones for rain, Fire, min - gled with the

Alto.
He gave them hail - stones for rain, Fire, min - gled with the

Tenor.
He gave them hail - stones for rain, Fire, min - gled with the

Base.
He gave them hail - stones for rain, Fire, min - gled with the

SECOND CHOIR.

Soprano.
He gave them hail - stones for rain,

Alto.
He gave them hail - stones for rain,

Tenor.
He gave them hail - stones for rain,

Base.
He gave them hail - stones for rain,

ORGAN.

HE GAVE THEM HAILSTONES. (CONTINUED.)

hail, Fire, mingled with the hail, ran . . . a - long . . up - on the
ran a - long up - on the
hail, Fire mingled with the hail, ran a - - - long up - on the
ran . . . a - long . . up - on the

Fire, mingled with the hail, Fire, mingled with the hail,
Fire, mingled with the hail, Fire, mingled with the hail,

Piano accompaniment for the third system, consisting of two staves with complex rhythmic patterns.

ground; He gave them hail - stones, He gave them

ground; He gave them hail - stones, He gave them

This system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: "ground; He gave them hail - stones, He gave them" repeated on the second line.

ran a - long . . . up - on the ground; He gave them hail - stones,

ran a - long . . . up - on the ground; He gave them hail - stones,

This system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: "ran a - long . . . up - on the ground; He gave them hail - stones," repeated on the second line.

This system consists of two staves for the piano accompaniment. It features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, typical of a grand finale or a dramatic ending.

hail - stones for rain, Fire, fire,

hail - stones for rain, Fire, fire,

This system contains two sets of vocal and piano staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "hail - stones for rain, Fire, fire,". The music is in a simple, homophonic style.

hail - stones for rain, Fire,

hail - stones for rain, Fire,

This system continues the vocal and piano parts from the first system. The lyrics are: "hail - stones for rain, Fire,". The musical notation is consistent with the previous system.

This system contains only piano accompaniment. It features a complex, flowing texture with many sixteenth and thirty-second notes. There are several flats (b) indicated in the bass line. The piano part is written in both treble and bass clefs.

mingled with . . . the hail ran a - long . . . up - on the ground,

min-gled, with . . .

fire mingled with . . . the hail ran a - long . . . up - on the ground, mingled with . . .

min-gled with the hail, .

Detailed description: This system contains the first two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: 'mingled with . . . the hail ran a - long . . . up - on the ground,', 'min-gled, with . . .', 'fire mingled with . . . the hail ran a - long . . . up - on the ground, mingled with . . .', and 'min-gled with the hail, .'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

mingled with . . . the hail ran a - long . . . up - on the ground, mingled with the hail, mingled

min-gled with . . .

fire mingled with . . . the hail ran a - long . . . up - on the ground, mingled with . . .

min-gled with the hail,

Detailed description: This system contains the third and fourth systems of music. The lyrics are: 'mingled with . . . the hail ran a - long . . . up - on the ground, mingled with the hail, mingled', 'min-gled with . . .', 'fire mingled with . . . the hail ran a - long . . . up - on the ground, mingled with . . .', and 'min-gled with the hail,'. The musical notation continues with the same vocal and piano parts as the first system.

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features a dense piano accompaniment with a rapid sixteenth-note pattern in the right hand. The sixth system continues the piano accompaniment with a more active bass line. There are no lyrics in this system.

ran a - long . . up - on the ground, mingled with . . . the hail, ran a - long . . up - on the

the hail,

the hail, ran a - long . . up - on the ground, mingled with . . . the hail, ran a - long . . up - on the

Detailed description: This system contains the first two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: 'ran a - long . . up - on the ground, mingled with . . . the hail, ran a - long . . up - on the the hail, the hail, ran a - long . . up - on the ground, mingled with . . . the hail, ran a - long . . up - on the'. The music features a melody with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines.

with the hail, ran a - long . . up - on the ground, mingled with . . . the hail, ran a - long . . up - on the

the hail,

the hail, ran a - long . . up - on the ground, mingled with . . . the hail, ran a - long . . up - on the

Detailed description: This system contains the next two systems of music. The lyrics continue: 'with the hail, ran a - long . . up - on the ground, mingled with . . . the hail, ran a - long . . up - on the the hail, the hail, ran a - long . . up - on the ground, mingled with . . . the hail, ran a - long . . up - on the'. The musical notation follows the same structure as the first system, with vocal and piano parts.

Detailed description: This system contains the final two systems of music on the page. The piano accompaniment becomes more complex, featuring sixteenth-note patterns in the right hand and chords in the left hand. The vocal line continues with the same melodic material as the previous systems.

ground ; He gave them hail - stones for rain, Fire, mingled with

ground ; He gave them hail - stones for rain, Fire, mingled with

This system contains the first two systems of the musical score. Each system consists of a vocal line and a piano accompaniment. The piano accompaniment is written in treble and bass clefs. The lyrics are: "ground ; He gave them hail - stones for rain, Fire, mingled with".

ground ; He gave them hail - stones for rain, Fire, mingled with

ground ; He gave them hail - stones for rain, Fire, mingled with

This system contains the next two systems of the musical score. The lyrics are: "ground ; He gave them hail - stones for rain, Fire, mingled with".

This system contains the piano accompaniment for the third system of the musical score. It features a dense texture with many notes, including chords and arpeggios, in both the treble and bass clefs.

the hail, . . . mingled with the hail, . . . hail, Fire,
hail, with the hail,
. . . the hail, . . . mingled with the hail, . . . hail, Fire,

ran . . .

Detailed description: This system contains the first vocal and piano entries. It consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in a major key with a common time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

the hail, . . . mingled with the hail, . . . hail, Fire,
hail, with the hail,
. . . the hail, . . . mingled with the hail, . . . hail, Fire,

ran . . .

Detailed description: This system contains the second vocal and piano entries. It consists of four staves, identical in layout to the first system. The lyrics and musical notation are repeated.

Detailed description: This system contains the piano accompaniment for the third system. It consists of two staves. The music continues with the same rhythmic and melodic patterns as the previous systems.

fire, hail - stones ran a - long up - on the ground, Fire, mingled with the hail,

fire, hail - stones ran a - long up - on the ground, Fire, mingled with the hail.

a - long

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "fire, hail - stones ran a - long up - on the ground, Fire, mingled with the hail,". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

fire, hail - stones ran a - long up - on the ground, Fire, mingled with the hail,

fire, hail - stones ran a - long up - on the ground, Fire, mingled with the hail.

a - long

This system contains the second two staves of the musical score, which are identical to the first system. The lyrics are: "fire, hail - stones ran a - long up - on the ground, Fire, mingled with the hail,". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

This system contains the piano accompaniment for the third system of the score. It consists of two staves: a treble clef staff and a bass clef staff. The music is a rhythmic accompaniment with eighth and sixteenth notes, providing a steady accompaniment for the vocal lines.

mingled with the hail, ran a - long up - on the ground ; Fire, mingled with the

mingled with the hail, ran a - long up - on the ground ; Fire, mingled with the

This system contains the first two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: 'mingled with the hail, ran a - long up - on the ground ; Fire, mingled with the'. The piano accompaniment consists of chords and moving lines in both hands.

mingled with the hail, ran a - long up - on the ground ;

mingled with the hail, ran a - long up - on the ground ;

This system contains the next two systems of music. The lyrics are: 'mingled with the hail, ran a - long up - on the ground ;'. The piano accompaniment continues with similar chordal and melodic patterns.

This system contains the final two systems of music on the page. It features piano accompaniment in both treble and bass clefs, with no vocal lines. The music consists of chords and moving lines, providing a harmonic foundation for the lyrics above.

HE GAVE THEM HAILSTONES. (CONTINUED.)

hail, mingled with . . the hail, ran a - long . . up - on the ground, ran a - long

hail, mingled with . . the hail, ran a - long . . up - on the ground, ran a - long

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "hail, mingled with . . the hail, ran a - long . . up - on the ground, ran a - long".

Fire, mingled with the hail, mingled with . . the hail, ran a - long . . up - on the ground, ran a - long

Fire, mingled with the hail, mingled with . . the hail, ran a - long . . up - on the ground, ran a - long

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "Fire, mingled with the hail, mingled with . . the hail, ran a - long . . up - on the ground, ran a - long".

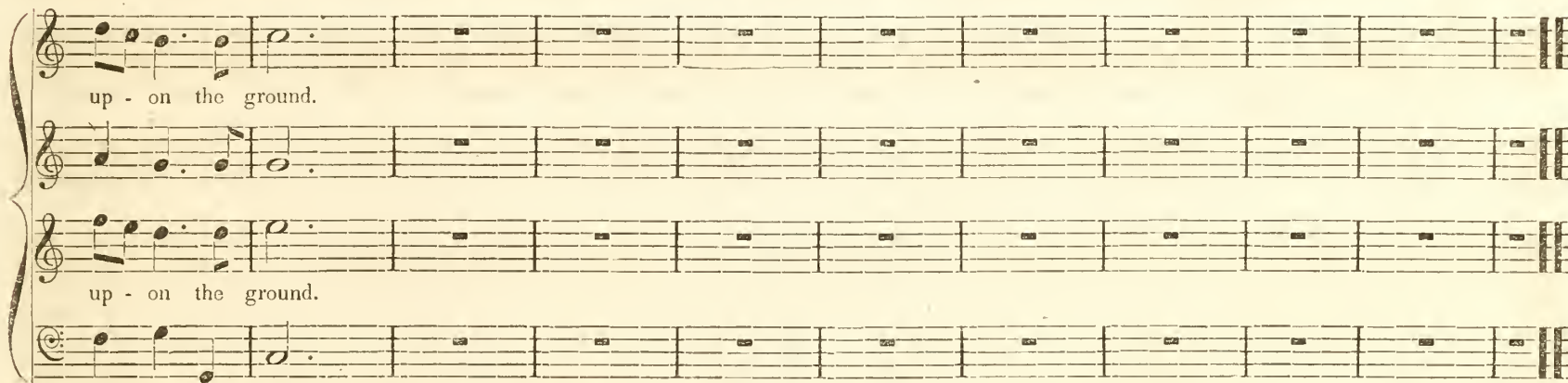
This system contains the final two staves of music. The top staff is a piano accompaniment with chords and the bottom staff is a piano accompaniment with chords.



up - on the ground.

up - on the ground.

This system contains four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics "up - on the ground." are written under the first two staves. The music consists of a few notes in the first measure followed by rests for the remainder of the system.



up - on the ground.

up - on the ground.

up - on the ground.

This system contains four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics "up - on the ground." are written under the first three staves. The music consists of a few notes in the first measure followed by rests for the remainder of the system.



This system contains two staves, both piano accompaniment. The top staff features a complex, dense texture with many notes, while the bottom staff has a simpler, more rhythmic accompaniment. The system concludes with a double bar line.

f

Soprano. Hal - le - - - lu - - jah, Hal - le - lu - - jah, Hal - le - lu - - jah to the

Alto. Hal - le - - - lu - - jah, Hal - le - lu - - jah, Hal - le - lu - - jah to the

Tenor. Hal - le - - - lu - - jah, Hal - le - lu - - jah, Hal - le - lu - - jah to the

Base. Hal - le - - - lu - - jah, Hal - le - lu - - jah, Hal - le - lu - - jah to the

Fa - ther, and the Son, the Son of God! Hal - le - lu - jah to the

Fa - ther, and the Son, the Son of God! Hal - le - lu - jah to the

Cres.

HALLELUJAH TO THE FATHER. (CONTINUED.)

ALLEGRO. *f*

Son, the Son of God! Praise the Lord, ye ever-lasting

Son, the Son of God!

ALLEGRO.

choir, in ho - - - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of

f
Praise the Lord, ye ever-lasting choir,

f
Praise the Lord, ye ever-lasting

HALLELUJAH TO THE FATHER. (CONTINUED.)

Praise the Lord, ye ever-lasting choir, in ho-ly songs of
 joy! in ho-ly songs, in songs of joy! Praise the Lord, ye ever-lasting
 choir, in ho- - - ly songs of joy! in ho-ly songs of joy! in ho-ly songs of joy! in
 Praise the Lord, ye ever-lasting choir,

f *fz* *fz*

joy! in ho-ly songs of joy!
 choir,
 ho-ly songs of joy! in songs of joy! Praise the
 Praise the Lord, ye

fz *tr*

Praise the Lord in ho - - - ly songs, in songs of joy! in ho - ly songs of
 Praise the Lord, praise . . . the Lord . . . in ho - - - - ly songs of joy!
 Lord, ye ev - er - last - ing choir! Praise the Lord in songs of joy! in ho - ly songs of
 ev - er - last - ing choir, in ho - - - - ly songs. . . . in ho - - - - ly songs of joy!

f *f* *f*

joy! Praise the Lord, ye ev - er - last - ing choir, in
 Praise the Lord, ye ev - er - last - ing choir, the Lord, ye ev - er - last - ing choir, in ho - ly
 joy! Praise the Lord, ye ev - er - last - ing choir! Praise the Lord, in
 Praise the Lord, ye ev - er - last - ing

3) 3)

HALLELUJAH TO THE FATHER. (CONTINUED.)

Worlds un -
 Worlds un - born shall sing his glo - - - ry, —
 Worlds un - born shall sing his glo - - - ry, —
 - born shall sing his glo - - - ry, sing his glo - - - ry, sing his glo - - - ry, —

- born shall sing his glo - - - ry, — the ex - alt - - ed, the ex - alt - - ed,
 the ex - alt - - ed, the ex - alt - - ed, the ex -
 Cress. *ff*

HALLELUJAH TO THE FATHER. (CONTINUED.)

the ex - alt - - - ed Son of God! the Son of God!

- alt - ed Son of God! the Son of God! the Son of God!

Praise .

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "the ex - alt - - - ed Son of God! the Son of God!" and "- alt - ed Son of God! the Son of God! the Son of God!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *f*.

Praise

the Lord in songs of joy, in songs of joy! Praise

Detailed description: This system continues the musical score. It includes two vocal staves and piano accompaniment. The lyrics are: "Praise" and "the Lord in songs of joy, in songs of joy! Praise". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *fz* and *f*.

HALLELUJAH TO THE FATHER. (CONTINUED.)

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is marked with a forte *f* dynamic and includes accents and slurs. The lyrics are: "Praise the Lord in the Lord, the Lord! Praise the Lord in songs of

Musical score for the second system, continuing the vocal and piano parts. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "songs, in songs of joy! joy, in songs of joy! Worlds un -". The piano accompaniment includes dynamic markings such as *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, and *fp*, along with trills (*tr*) and slurs. The piano part concludes with a 6-measure rest.

HALLELUJAH TO THE FATHER. (CONTINUED.)

Worlds un -

Worlds un - born shall sing his glo - - - ry,—

Worlds un - born shall sing his glo - - - ry,—

born shall sing his glo - - - ry, the ex - alt - - - ed, the ex - alt - - - ed,

born shall sing his glo - - - ry,— the ex - alt - - - ed, the ex - alt - - - ed,

the ex - alt - - - ed, the ex - alt - - - ed, the ex -

Cres.

ff

HALLELUJAH TO THE FATHER. (CONTINUED.)

Son of God! the ex - alt - - ed Son of God!

the ex - alt - - ed Son of God! the ex -

the ex - alt - - ed Son of God! the Son of God!

alt - ed Son of God! the Son of God! the Son of God!

PIU ALLEGRO.

HALLELUJAH TO THE FATHER. (CONTINUED.)

Praise the Lord! Praise the Lord! Praise the Lord

Praise the Lord! Praise the Lord! Praise the Lord

fz fz fz

This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are 'Praise the Lord!' repeated three times with a long dotted line following the third. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *fz* (forzando) appearing in the lower register.

. . . in songs of joy, in songs of joy, in songs of joy! Praise the Lord!

. . . in songs of joy, in songs of joy, in songs of joy! Praise the Lord!

This system contains the second two vocal parts and the piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are '. . . in songs of joy, in songs of joy, in songs of joy!' followed by 'Praise the Lord!'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and melodic lines in both hands.

HALLELUJAH TO THE FATHER. (CONTINUED.)

Praise the Lord! Praise the Lord in songs of joy, in songs of joy, in songs of

Praise the Lord! Praise the Lord in songs of joy, in songs of joy, in songs of

The first system of the hymn features two vocal staves. The top staff begins with the lyrics "Praise the Lord! Praise the Lord in songs of joy, in songs of joy, in songs of". The bottom staff continues the lyrics "Praise the Lord! Praise the Lord in songs of joy, in songs of joy, in songs of". Both staves contain musical notation with notes and rests.

fz fz fz

The piano accompaniment for the first system is shown in two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The dynamic markings *fz* are placed above the first three measures of the right hand.

joy! Praise the Lord in ho - ly songs, in ho - ly songs! Praise the

joy! Praise the Lord in ho - ly songs, in ho - ly songs! Praise the

The second system of the hymn features two vocal staves. The top staff begins with the lyrics "joy! Praise the Lord in ho - ly songs, in ho - ly songs! Praise the". The bottom staff continues the lyrics "joy! Praise the Lord in ho - ly songs, in ho - ly songs! Praise the". Dynamic markings *pp*, *p*, *m*, and *f* are placed above the notes in both staves.

f pp pp p m f

The piano accompaniment for the second system is shown in two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The dynamic markings *f*, *pp*, *pp*, *p*, *m*, and *f* are placed above the notes in both staves.

HALLELUJAH TO THE FATHER. (CONCLUDED.)

Lord in songs of joy! Praise the Lord! Praise the Lord!

Lord in songs of joy! Praise the Lord! Praise the Lord!

in ho - ly songs of joy! in ho - ly songs of joy!

in ho - ly songs of joy! in ho - ly songs of joy!

Soprano.
The God of Is - ra - el, The Lord is our Re - deem - - er; God of Ja - cob, de -

Alto.
The God of Is - ra - el, The Lord is our Re - deem - - er; God of Ja - cob, de -

Tenor.
The God of Is - ra - el, The Lord is our Re - deem - - er; God of Ja - cob, de -

Base.
The God of Is - ra - el, The Lord is our Re - deem - - er; God of Ja - cob, de -

Sva.

Organ or Piano-Forte. — 8, or 16, or 45 measures may be played as a Symphony.

- sert us not in bat - tle: For the Lord is great in power,

- sert us not in bat - tle: For the Lord is great in power,

- loco.

THE GOD OF ISRAEL. (CONTINUED.)

And the righteous he'll de - fend. Hal - le - lu - - jah! Hal - le -

And the righteous he'll de - fend.

- lu - - jah! Mag - ni - fy him in the high - est; Hal - le - lu - - jah, hal - le - lu - - jah, Mag - ni - fy him ev - er -

Mag - ni - fy him in the high - est; Mag - ni - fy him ev - er -

- more. Sing, sing, sing, sing a - loud, and re -

- more. Sing, sing, sing, sing a - loud, and re -

The first system of the musical score consists of four staves. The top two staves are vocal parts, with lyrics: "- more. Sing, sing, sing, sing a - loud, and re -". The bottom two staves are piano accompaniment. The piano part features a melodic line with dynamic markings: *f*, *p*, *f*, *p*, *f*, *fz*, *fz*, *fz*, *fz*, *fz*.

- joice, sing a - loud, and re - joice, sing a - loud, and re -

- joice, sing a - loud, and re - joice, sing a - loud, sing a - loud, sing a - loud, and re -

The second system of the musical score consists of four staves. The top two staves are vocal parts, with lyrics: "- joice, sing a - loud, and re - joice, sing a - loud, and re -" and "- joice, sing a - loud, and re - joice, sing a - loud, sing a - loud, sing a - loud, and re -". The bottom two staves are piano accompaniment. The piano part features a melodic line with dynamic markings: *f*, *p*, *f*, *p*, *f*, *fz*, *fz*, *fz*, *fz*, *fz*. The word "Sra." is written above the piano part in the latter half of the system.

- joice, sing, sing, and re - joice, sing, sing, and re - joice, re - joice, re -
 - joice, sing, sing, and re - joice, sing, sing, and re - joice, re - joice, re - joice, re -
 - loco. *f* *p* *f*

- joice. **FINE.**
 - joice. **FINE.**
 - joice. **FINE.** Of - fer him the sac - ri - fice of gladness. Of - fer him the sac - ri - fice of
FINE. *f* *pp*

He will re-ward thee with his bless-ing: O sing prai-ses un-to his name, Of-fer him the
 glad-ness, He will re-ward thee with his bless-ing: O sing prai-ses un-to his name, Of-fer him the

2d time end here, and return to the beginning. 1st time only.

sac-ri-fice of glad-ness; O sing prai-ses un-to his name, He will re-ward thee with his blessing:
 sac-ri-fice of glad-ness; O sing prai-ses un-to his name, He will re-ward thee with his blessing:

Vivace.
Tenor.

Walk a - bout Zi - on, and go round a - bout her, and tell all the towers, the towers there - of, . tell all the towers, the

Alto.

Walk a - bout Zi - on, and go round a - bout her, and tell all the towers, the

Soprano.

Walk a - bout Zi - on, and go round a - bout her, and tell all the towers, the towers there - of, . tell all the towers, the

Base.

FINE.

towers thereof, Mark well her bul-warks, con - sid - er all her pal - a - ces, that ye may tell, that ye may

FINE.

towers there-of, Mark well her bul - warks, con - sid - er all her pal - a - ces, that ye may tell,

FINE.

towers thereof, Mark well her bul - warks, con - sid - er all her pal - a - ces, that ye may tell, that ye may

FINE.

WALK ABOUT ZION. (CONCLUDED.)

tell, that ye may tell it to the gen - e - ra - tion fol - lowing. For this

. that ye may tell, that ye may tell it to the gen - e - ra - tion fol - lowing. For this God is

. that ye may tell, that ye may tell it to the gen - e - ra - tion fol - lowing. For this God is our God for -

tell, For this God is our God for - ev - er,

God is our God for - ev - er, He will be our guide, He will be our guide ev - en un - to death

our God for - ev - er, He will be our guide, He will be our guide, our guide ev - en un - to death.

- - ev - er, He will be our guide, He will be our guide, He . . will be our guide ev - en un - to death.

He will be our guide, our guide, He will be our guide,

Slow. **D. C.**

Slow. **D. C.**

Slow. **D. C.**

Slow. **D. C.**

THE POOR. CHARITY ANTHEM.

"Blessed is he that considereth the poor."—PSALM XLI.—1, 2 & 3.

WM. B. BRADBURY.

ALLEGRO.

Soprano.
Blessed is he that con - sidereth the poor, Blessed is he that con - sidereth the poor, Blessed, bless-ed, bless-ed, blessed; The

Alto.

Tenor.
Blessed is he that con - sidereth the poor, Blessed is he that con - sidereth the poor, Blessed, bless-ed, bless-ed, blessed; The

Base.

FINE.
Lord will de - liv - er him in time of trou-ble, The Lord will de - liv-er him in time of trou-ble.

FINE.
The Lord will pre -

FINE.
Lord will de - liv - er him in time of trou-ble, The Lord will de - liv-er him in time of trou-ble.

FINE. Prompt and Energetic.
The Lord will preserve him, and keep him a -

The Lord will pre-serve him, and keep him a - live, And he shall be blessed up - on the earth. Halle - lu - jah, halle - lu - jah.

- serve him, and keep him a - live, and keep him a - live,

The Lord will pre - serve him, And he shall be blessed up - on the earth. Halle - lu - jah, halle - lu - jah.

- live, The Lord will pre - serve him, and keep him a - - live,

A little Slower.

A - men! The Lord will strengthen him upon the bed of languishing. Halle - lu - jah! halle - lu - jah! A - men.

SOLO. Ritard. a little. *CHORUS. Tempo.*

Thou wilt make all his bed in his sickness.

A - men! The Lord will strengthen him upon the bed of languishing. Halle - lu - jah! halle - lu - jah! A - men.

Soprano.
Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is th' peo - ple that know the joy - ful sound.

Alto.
Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is th' peo - ple that know the joy - ful sound.

Tenor.
Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is th' peo - ple that know the joy - ful sound.

Base.
Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is th' peo - ple that know the joy - ful sound.

Sra. - - -

They shall ev - er walk in the light of his coun - tenance, shall ev - - - er

They shall ev - er walk, They shall ev - er walk, They shall ev - er walk in the

They shall ev - er walk, They shall ev - er walk, They shall ev - er walk in the

They shall walk, shall ev - er walk, shall ev - er, ev - er walk in the light, the

walk in the light of his countenance,
light, in the light of his e-un-tenance.
light, in the light of his countenance.
light of his coun-tenance.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staves, with some words hyphenated across lines.

In his name
In his name

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics "In his name" are written below the vocal staves, appearing on two separate lines.

shall they re - joice, and in his right - cous - ness shall be ex - alt - - - - ed! He is their

shall they re - joice, and in his right - cous - ness shall be ex - alt - - - - ed! He is their

He is their glo - ry,

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are a grand piano accompaniment. The lyrics are: 'shall they re - joice, and in his right - cous - ness shall be ex - alt - - - - ed! He is their'.

glo - ry, He is their glo - ry, He is their glo - ry, their glo - ry and their strength, their glo - ry, their

glo - ry, He is their glo - ry, He is their glo - ry, their glo - ry and their strength, their glo - ry, their

He is their glo - - ry, He is their glo - ry, their glo - ry, their glo - ry and their strength, He is their glo - - -

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are a grand piano accompaniment. The lyrics are: 'glo - ry, He is their glo - ry, He is their glo - ry, their glo - ry and their strength, their glo - ry, their'.

BLESSED IS THE PEOPLE. (CONTINUED.)

Cres. *ff* *mf*

glo - ry, their glo - ry, their glo - ry and their strength. Bless - ed is the

Cres. *ff* *mf*

glo - ry, their glo - ry, their glo - ry and their strength. Bless - ed is the

ry and their strength, He is their glo - ry and their strength.

Cres. *ff* *mf*

peo - - ple that know the joy - ful sound, Bless - ed is the peo - - ple that know the joy - ful sound.

peo - - ple that know the joy - ful sound, Bless - ed is the peo - - ple that know the joy - ful sound, For they shall

Cres. *ff* *mf*

BLESSED IS THE PEOPLE. (CONTINUED.)

They shall ev - er walk in the light of his coun - terance, shall ev - - - er

They shall ev - er walk, They shall ev - er walk, They shall ev - er walk, ev - er

They shall ev - er walk, They shall ev - er walk, They shall ev - er walk, ev - er

ev - - - er walk, shall ev - er walk, shall ev - er, ev - er walk in the light, shall

p

walk in the light, in the light of his coun - terance, In . . . his right ousness shall they be ex -

walk in the light, in the light of his coun - terance, And in his righteousness shall they be ex - alt - - -

shall be ex - alt - - ed.

BLESSED IS THE PEOPLE. (CONTINUED.)

Cres. *ff*

- - alt - - ed, and in . . . his name shall they re - joice, and in his name shall they, shall they re - joice,

ed, shall they re - joice, shall they re - joice, and in his

And in his name shall they re - joice, And in his name shall they, shall they re - joice,

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment line. The fourth and fifth staves are piano accompaniment lines. The score includes dynamic markings *Cres.* and *ff*.

Cres. *ff*

In . . . his righteousness shall they Le ex - alt - ed, and in . . . his name shall they re - joice, and

righteousness shall they Le ex - alt - - - - - ed, shall they re -

shall be ex - alt - - - ed, and in his name shall they re - joice, and in his name shall

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment line. The fourth and fifth staves are piano accompaniment lines. The score includes dynamic markings *Cres.* and *ff*.

BLESSED IS THE PEOPLE. (CONCLUDED.)

in his name shall they, shall they re - joice, and in thy name shall they re - - joice, and in thy

- - joice, shall they re - joice, and in thy name shall they re - - joice, and in thy

they, shall they

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a piano accompaniment with treble and bass clefs. The music is in 4/4 time and G major. The lyrics are: "in his name shall they, shall they re - joice, and in thy name shall they re - - joice, and in thy - - joice, shall they re - joice, and in thy name shall they re - - joice, and in thy they, shall they".

name shall they re - - - - - joice.

name shall they re - - - - - joice.

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The lyrics are: "name shall they re - - - - - joice." and "name shall they re - - - - - joice." The music continues with piano accompaniment.

PRAISE GOD FROM WHOM ALL BLESSINGS FLOW.

CHEERFUL.

Soprano.

Praise God from whom all bless - ings flow, Praise him, all crea - tures here be - low, Praise him, all

Alto.

Praise God from whom all blessings flow, Praise him, all creatures here be - low,

Tenor.

Praise God from whom all bless - ings flow, Praise him, all crea - tures here be - low, Praise him, all

Base.

Praise God from whom all blessings flow,

crea - tures here be - low ; Praise him a - bove, Praise him a - bove, Praise him a - bove, ye

Praise him a - bove, Praise him a - bove, Praise him a -

crea - tures here be - low ; Praise him a - bove, Praise him a - bove, Praise him a - bove, ye

Praise him a - bove, Praise him a - bove, Praise him a -

PRAISE GOD FROM WHOM. (CONTINUED.)

heaven-ly host, Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven-ly
 - - bove, ye heavenly host,
 heaven-ly host, Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven-ly
 - - bove, ye heavenly host,

host, Praise Fa - ther, Son, and Ho - ly Ghost, Praise Fa - ther, Son, . . and Ho - ly Ghost, . Praise
 Praise Father, Son, and Ho-ly Ghost,
 host, Praise Fa - ther, Son, and Ho - ly Ghost, Praise Fa - ther, Son, and Ho - ly Ghost, Praise
 Praise Father, Son, and Ho-ly Ghost,

Fa - ther, Son, . . and Ho - ly Ghost. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A -

Fa - ther, Son, and Ho ly Ghost. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A -

Detailed description: This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The lyrics are: "Fa - ther, Son, . . and Ho - ly Ghost. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A -" on the top staff, and "Fa - ther, Son, and Ho ly Ghost. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A -" on the second staff.

- - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

- - men, Hal - le - - lu - jah, Hal - le -

Detailed description: This system continues the musical score with four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "- - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -" on the top staff, and "- - men, Hal - le - - lu - jah, Hal - le -" on the second staff. The piano accompaniment includes some rests in the lower system.

PRAISE GOD FROM WHOM. (CONCLUDED.)

- lu - jah, Hal-le - lu - jah, Halle - lu - jah, A - men, A - men, Hal-le - lu - jah, A - men, Hal-le - lu - jah, A - men.

- lu - jah, Hal-le - lu - jah, Halle - lu - jah, A - men, A - men, Hal-le - lu - jah, A - men, Hal-le - lu - jah, A - men.

Revised with 15 vs. 0 months 1st Jan - 1966

Monday, May 1st

Went to the field with the boys & saw many
of the birds that were in the nest.

The birds were very tame and
did not seem to mind being
approached.

They were very tame and
did not seem to mind being
approached.

The birds were very tame and
did not seem to mind being
approached.

The birds were very tame and
did not seem to mind being
approached.

The birds were very tame and
did not seem to mind being
approached.

The birds were very tame and
did not seem to mind being
approached.

The birds were very tame and
did not seem to mind being
approached.

The birds were very tame and
did not seem to mind being
approached.

Shirley.

While the water is running
under the wheel the little
is getting on rather well
but is not getting the proper
amount of water for the
power.

Wm Smith,
Newcastle
17th

through these water steps or passages.

To find the regular way, I may perhaps see
great thick beds of the 18th. This may
be the same as the 17th. I have
not yet seen the 18th.

To find the regular way.

When any of the 18th is seen.

It will be found in the 18th.

It will be found in the 18th.

It will be found in the 18th.

It will be found in the 18th.

It will be found in the 18th.

It will be found in the 18th.

It will be found in the 18th.

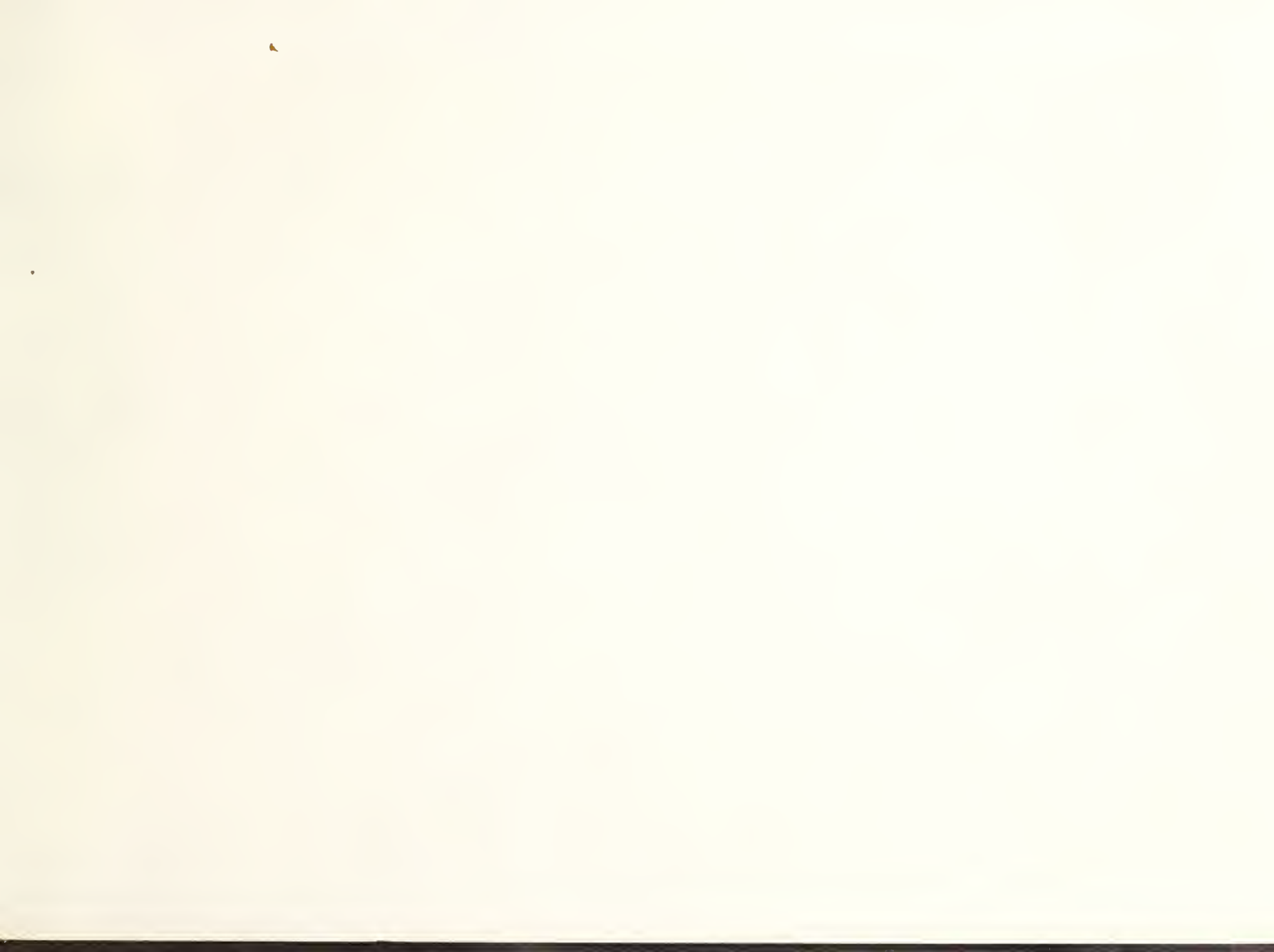
It will be found in the 18th.

It will be found in the 18th.

It will be found in the 18th.

It will be found in the 18th.

It will be found in the 18th.





^
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